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THE SAN FRANCISCO BAY GUARDIAN | SFBG.COM | OCTOBER 2 - 8, 2013 | VOL. 48, NO. 1 | FREE



ENDORSEMENTS 2013

THE GREAT WATERFRONT COVER-UP

Developers are promising parks, but tricking voters into approving shady high-rises.
No, no, no! on B, no on C, yes on A, re-elect Hererra. Our guide to the Nov. 5 elections. **PAGE 10**



HARDLY STRICTLY

Our picks for the best music **P21**

PROJECT CENSORED

Whistleblowers and wealth
disparities top annual list of
stories the media ignored **P14**

GO NORTH

Mill Valley Film Festival top flicks **P31**

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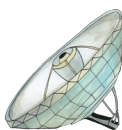
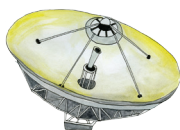
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BILL GRIFFITH *Zippy the Pinhead*
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EVICION RESISTANCE

Pissed off anarchists, earthy types, the loving left: your stereotypical protester, maybe. But here's something different: the diverse contingent of elderly activists storming outside the Nob Hill home of the **Lee family** on Sept. 25. The Lees, an older couple with a disabled daughter, were threatened with Ellis Act eviction, but the locksmith and sheriff deputies there to haul them off were turned away. At the same time, the Bayview hosted a less media-covered eviction resistance — that of Alcides Perla, a 15-year San Franciscan resident who is fighting back against foreclosure and eviction by re-occupying his house.

M EXTENDING

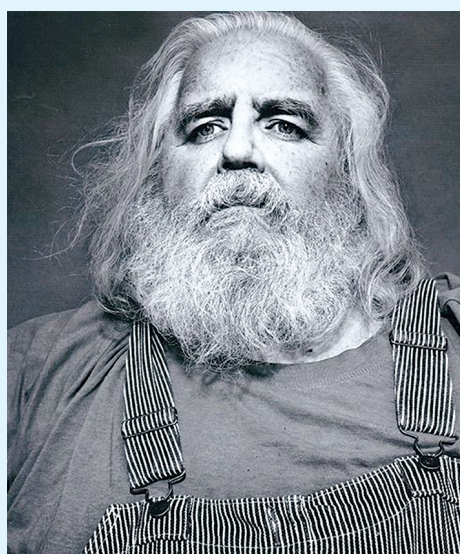
Let's admit it, no one on the east side of SF likes getting to the west side, and vice versa. There's no lack of love — just transit options. But there is hope, as the **M-Ocean View** extension just got a kick in the pants at a meeting to propose running the Muni line deeper into Park Merced. The SF State kids and the middle class families trapped in their distant housing may soon finally be able to enjoy some of the Mission's Bi-Rite ice cream more quickly.

LGBT SENIORS ALARM

There were stark findings in a study prepared by the **LGBT Aging Policy Task Force** to document challenges experienced by San Francisco's lesbian, gay, bisexual and transgender senior citizens. Many reported difficulties with finances, health, and feelings of isolation. Almost half reported having experienced discrimination in the past 12 months. And a full 15 percent reported having had serious thoughts about suicide in the last 12 months. The respondents included 616 LGBT residents of San Francisco, aged 60 to 92. The report contained a list of policy recommendations to better address their needs.

CAREGIVER OVERTIME

Gov. Jerry Brown did the right thing on Sept. 26 when he signed the **California Domestic Workers Bill of Rights**, finally extending some labor rights to a long-marginalized workforce largely composed of women and immigrants. It wasn't as strong a bill as the one Brown vetoed last year — mostly limited to overtime and expiring in three years — but it's still a huge victory for the coalition that has tirelessly pushed the legislation, and for its sponsor, Assemblymember Tom Ammann.



GRIZ, RIP

For many Bay Area homebrewers, Richmond shop Brewcraft is the main brewing hub. It's where newbies pick up their kits and learn to brew, and seasoned veterans return for more tips and grains. And the stern but friendly, no bullshit leader of that guild was **Griz (aka Greg Miller)**, a homebrewing expert and beloved teacher. Griz passed away in his sleep Sept. 23. According to the Brewcraft site, www.sfbrewcraft.com, Griz's co-workers are working on plans for a celebration of his life. Guardian readers will note a reference to Griz and Brewcraft in recent Beer and Wine Issue cover story, "We Built a Monster Kegerator."

KEEPING UP WITH JONES

Yerba Buena Center for the Arts' celebration of **Bill T. Jones/Arnie Zane Dance Company's** 30th anniversary is about to kick into very high gear. Open since late September, a gallery exhibit of significant props, set pieces, and photographs runs through Nov. 2; stop by its opening (Oct 10) or check it out en route to related screenings (Oct 12), roundtables, and a symposium entitled "Just Enough, Just in Time: Bill T. Jones in Reflection of 30 Years" (Mon/7). And, of course, the main events: a site-specific, John Cage-inspired world premiere at CounterPULSE, *Time: Study I* (Oct 8-9); and Jones' collaboration with Anne Bogart's SIT Company, *A Rite*, which marks another anniversary, the 100th of Igor Stravinsky's *The Rite of Spring* (Oct 11-13). www.ybca.org



PHOTO BY LOIS GREENFIELD

SUPERHERO SATURDAY

Captain Don't Ask Me How I Pee, better known as Andros Sturgeon, broke out some dance moves at one of the sound stages during the festive fourth annual **Superhero Street Fair** on Sept. 28.

PHOTO BY AMANDA RHODES



PHOTO BY AMANDA RHODES

SUNDAY SUSPENSION

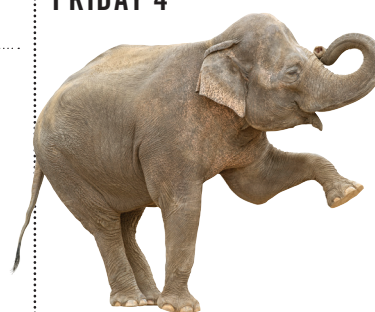
Alt Bronte demonstrated rope suspension, which she performed without aid, at the sun-drenched 30th **Folsom Street Fair** on Sept. 29.

POLITICAL ALERTS

THURSDAY 3

Storytelling tools for change The Eric Quezada Center for Culture and Politics, 518 Valencia, SF. www.518valencia.org. 7-8:30pm, free. Come join Immigrant Nation for a workshop and community event focusing on the power of storytelling within the immigrant community, and the ways in which those stories are shared. There will be an open discussion forum, with refreshments served. Featuring two short films: *The Caretaker*, a seven minute film on the life of an undocumented immigrant from Fiji providing home support for a 95-year old woman who has lost the ability to speak; and *The Mayor*, a 10-minute film on Paul Bridges, bilingual mayor of Uvalde, Ga.

FRIDAY 4



March for Elephants 733 Kearny, SF. www.marchforelephants.org. 11am-2pm, free. There will be a march from Portsmouth Square at 733 Kearny to Union Square to peacefully protest the poaching of elephants and the illegal ivory trade. This will be one of several marches held globally in conjunction with World Animal Day. Participants are asked to arrive at 10am, and can register in advance on the website. Questions should be directed to march4elephants@gmail.com.

SATURDAY 5

San Francisco Veterans Film Festival 2013 Mission Cultural Center for Latino Arts, 2868 Mission St., SF. atduardo.ramirez@att.net. tinyurl.com/sfvetsfilm. Noon-6pm screenings, 6-9 p.m. fundraiser, donations requested. Join the MCCLA for the second annual San Francisco Veterans Film Festival and Fundraiser and experience more than just great filmmaking. The SFVFF is a wonderful opportunity to learn about the issues facing our returning vets, especially here in San Francisco. Films and discussion will touch on the "Salute to Women," women in combat, same sex marriage in the military and the Don't Ask, Don't Tell policy.

A Night for the Last Wild Buffalo Ecology Center, 2350 San Pablo, Berk. tinyurl.com/buffalonight. 7-10pm, \$5-25 on sliding scale; no one will be denied entry for lack of funds. Come for a night of storytelling, poetry, music and videos in honor of wild buffalo. This event is meant to raise awareness about the relationship between the buffalo and native peoples, threats buffalo face and how people can do their part for this cause. The night's special guest will be John Trudell, a Santee Sioux poet, actor and activist. Goodshield Aguilar and Mignon Geli, Native American musicians/activists, will perform. This event is one stop of a West Coast tour by the Buffalo Field Campaign.

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COUNSELING PSYCHOLOGY

Community Mental Health (MA)
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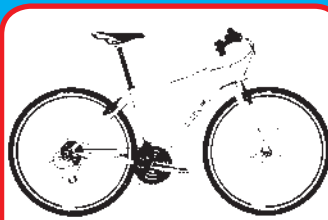
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NOTICE OF CLASS ACTION SETTLEMENT

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YOU ARE HEREBY NOTIFIED, pursuant to an Order of the Superior Court of California for the County of San Francisco, that a hearing will be held on November 18, 2013 at 9:30 A.M., in Courtroom 302 of the San Francisco Superior Court, located at 400 McAllister Street, San Francisco, California 94102, for the purpose of determining whether the proposed settlement of the above-captioned litigation should be approved.

The proposed settlement benefit to members of the class who make valid claims by submitting a Claim Form through the Settlement Website consists of the return of any withheld security deposit minus any past-due rent and, in some case, an additional penalty. The amount of each class member’s benefit is subject to determination by the Claims Administrator, with an opportunity for the class member and the parties to dispute that determination.

The class of persons included in the proposed settlement are those persons who rented or leased an apartment in any of the following buildings in San Francisco and vacated that apartment during the following dates:

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AND whose entire security deposit was not returned within 21 days of vacating the apartment.

The hearing will determine whether the settlement should be approved by the Court as fair, reasonable and adequate to the Settlement Class, and the above-entitled litigation should be dismissed on the merits and with prejudice as against the Defendants, as provided in the Settlement Agreement.

You are not required to take any action at this time. You may choose to make a claim by going to the settlement website at **www.apartmentlawsuit.com**, printing a claim form and mailing it in to the address on the website. If you do not submit a claim you will not receive any settlement benefits.

You may file written objections to the settlement and appear at the court hearing. You may choose to exclude yourself from the settlement but if you do so you cannot make a claim and cannot object to the settlement. To object or exclude yourself you must follow the instructions in the Preliminary Approval Order on the settlement website.

If the settlement is approved and you do not exclude yourself, you give up the right to sue for the claims the settlement resolves, and you will be bound by the terms of the settlement.

Plaintiffs’ counsel intend to make a request for an award of attorneys’ fees and reimbursement of costs and expenses incurred in connection with this settlement. The award of attorneys’ fees, costs and expenses will not reduce the benefit to the Settlement Class.

A copy of the Settlement Agreement, Benefit Claim Form and the Court’s Preliminary Approval Order, is available at **www.apartmentlawsuit.com**. The website contains further information regarding the proposed settlement, the benefits available to Settlement Class Members and their rights under the Settlement Agreement.

PLEASE DO NOT CONTACT THE COURT OR THE CLERK’S OFFICE REGARDING THIS NOTICE.

Community not criminalization

BY MARÍA POBLET

OPINION San Francisco is poised to break ground in defense of immigrants, an important step toward turning the tide against the criminalization of communities of color.

In a unanimous vote on Sept. 24, the Board of Supervisors supported a due process ordinance that, after final approval, will reduce deportations by setting strict limits on collaboration between federal immigration enforcement and local authorities. Our city will make history by refusing to implement the federal Secure Communities program, which allows US Immigration and Customs Enforcement (ICE) to request an immigration detention without cause, regardless of immigrant status, at local expense.

This victory didn't trickle down like fog from the "progressive Bay Area bubble." It was hard fought, from the bottom up. Immigrant and undocumented people most impacted by the problems led the fight, and they built a movement too strong to ignore. Causa Justa: Just Cause helped organize the groundswell, as part of the San Francisco Immigrant Rights Defense Committee, a broad grassroots collaboration. We had support from progressive champions John Avalos, Eric Mar, David Campos, and five additional co-sponsors on the board.

This movement builds on the fights in the 1980s to make San Francisco a Sanctuary City, welcoming survivors of the wars in Central America. We build on the fights in the '90s to recommit to those values in the face of a new wave of migration, when economic refugees arrived, fleeing the hun-

ger caused by US-imposed Free Trade Agreements. We build on the very personal fights of everyday people, like a woman we'll call Silvia, a domestic violence survivor who met with the District Attorney repeatedly, demanded that he lead those meetings in Spanish so she could participate fully, advocated for herself and her community, and ultimately won his commitment of support for this ordinance. This victory belongs to the hundreds of community leaders who, like Silvia, overcame intimidation, organized their families and neighbors, and showed our elected officials the way forward.

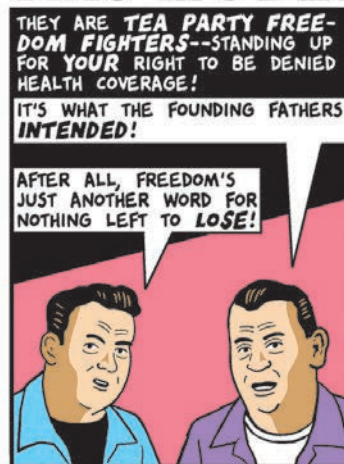
In a national context, where states like Georgia, Alabama and Arizona hunt down immigrants, we in California, a majority immigrant, majority people of color state, have the opportunity, and the responsibility, to follow Silvia's leadership. It's time to reject criminalization, and build community.

Every time there's a new way to label someone a "criminal," more families and communities are torn apart. Millions of black and Latino people are behind bars already, thanks to criminalization policies like the war on drugs, structural unemployment, decades of divestment from working class communities, and racial discrimination. Creating new immigration violations only makes that problem worse, trapping whole new sectors of our society in the prison dragnet. This advance in San Francisco should inspire our state as a whole not only to reject S-Comm, but also to take bold action to address the profoundly problematic prison system, and challenge the racism and poverty it depends on.

But, for our state to stand up

THIS MODERN WORLD

by TOM TOMORROW



like that is going to take a serious transformation. Gov. Jerry Brown recently announced plans to expand the prison system with revenues from Prop. 30 — the grassroots progressive tax passed last year to support public schools and social services. Causa Justa: Just Cause, as part of California Calls, through SF Rising and Oakland Rising, was one of hundreds of community groups that helped pass this progressive tax. We are outraged to see the governor betting

on the criminalization of the next generation, with money that was supposed to support their success. Policies like S-Comm manufacture the need for more detention facilities, ultimately benefitting corporate interests like the GEO private prison group. Its lucrative business depends on criminalization, and a culture of fear. If politicians aren't brave enough to survive the accusation that they are "soft on crime" in order to champion real change, then we the

people will have to take it into our own hands. Immigrant communities, black communities, communities of color, and poor communities need to keep building the solidarity and the movement that will allow us to win, from San Francisco to Sacramento to DC. There is much more to be done, and we can only do it together. **SFBG**

María Poblet is executive director of Causa Justa: Just Cause.

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OPINION We're heading into a lackluster election on Nov. 5. The four incumbents on the ballot have no serious challengers and voter turnout could hit an all-time low. That's all the more reason to read up on the issues, show up at the polls, and exert an outsized influence on important questions concerning development standards and the fate of the city's waterfront, the cost of prescription drugs, and the long-term fiscal health of the city.

PROP. A — RETIREE HEALTH CARE TRUST FUND

YES Throughout the United States, the long-term employee pension and health care obligations of government agencies have been used as wedge issues for anti-government activists to attack public employee unions, even in San Francisco. The fiscal concerns are real, but they're often exaggerated or manipulated for political reasons.

That's one reason why the consensus-based approach to the issue that San Francisco has undertaken in recent years has been so important, and why we endorse Prop. A, which safeguards the city's Retiree Health Care Trust Fund and helps solve this vexing problem.

Following up on the consensus pension reform measure Prop. B in 2008, this year's Prop. A increases how much new city employees will pay for their lifetime health benefits and puts the fund in a lock-box to ensure it is there to fund the city's long-term retiree health care obligations, which are projected at \$4.4 billion over the next 30 years.

"The core of it says you can't touch the assets until it's fully funded," Sup. Mark Farrell, who has taken a lead role on addressing the issue, told us. "The notion of playing political football with employee health care will be gone."

The measure has the support of the entire Board of Supervisors and the San Francisco Labor Council. Progressive Sup. David Campos strongly supports the measure and he told us, "I think it makes sense and is something that goes beyond political divides."

There are provisions that would allow the city to tap the fund in emergencies, but only after it is fully funded or if the mayor, controller, the Trust Board, and two-thirds of the Board of Supervisors signs off, a very high bar. So vote yes and let's put this distracting issue behind us.

PROP. B — 8 WASHINGTON SPECIAL USE DISTRICT

NO, NO, NO! Well-meaning people can arrive at different conclusions on the 8 Washington project, the waterfront luxury condo development that was approved by the Board of Supervisors last year and challenged with a referendum that became Prop. C. But Prop. B is simply the developer writing his own rules and exempting them from normal city review.

We oppose the 8 Washington project, as we explain in our next endorsement, but we can understand how even some progressive-minded people might think the developers' \$11 million affordable housing and \$4.8



Endorsements 2013

Stop the 8 Washington project and its deceptive attempt to bypass city planning standards and processes

million transit impact payments to the city are worth letting this project slide through.

But Prop. B is a different story, and it's something that those who believe in honesty, accountability, and good planning should oppose on principle, even if they support the underlying project. Contrary to the well-funded deceptions its backers are circulating, claiming this measure is about parks, Prop. B is nothing more than a developer and his attorneys preventing meaningful review and enforcement by the city of their vague and deceptive promises.

It's hard to know where to begin to refute the wall of mendacity its backers have erected to fool voters into supporting this measure, but we can start with their claim that it will "open the way for new public parks, increased access to the Embarcadero Waterfront, hundreds of construction jobs, new sustainable residential housing and funding for new affordable housing."

There's nothing the public will get from Prop. B that it won't get from Prop. C or the already approved 8 Washington project. Nothing. Same parks, same jobs, same housing, same funding formulas. But the developer would get an unprecedented free pass, with the measure barring discretionary review by the Planning Department — which involves planners using their professional judgment to decide if the developer is really delivering what he's promising — forcing them to rubber-stamp the myriad details still being developed rather than acting as advocates for the general public.

"This measure would also create a new 'administrative clearance' process that would limit the Planning Director's time and discretion to review a proposed plan for the Site," is how the official ballot summary describes that provision to voters.

Proponents of the measure also claim "it empowers voters with the decision on how to best utilize our waterfront," which is another deception. Will you be able to tweak details of the project to make it better, as the Board

of Supervisors was able to do, making a long list of changes to the deal's terms? No. You're simply being given the opportunity to approve a 34-page initiative, written by crafty attorneys for a developer who stands to make millions of dollars in profits, the fine details of which most people will never read nor fully understand.

Ballot box budgeting is bad, but ballot box regulation of complex development deals is even worse. And if it works here, we can all expect to see more ballot measures by developers who want to write their own "special use district" rules to tie the hands of planning professionals.

When we ask proponents of this measure why they needed Prop. B, they claimed that Prop. C limited them to just talking about the project's building height increases, a ridiculous claim for a well-funded campaign now filling mailers and broadcast ads with all kinds of misleading propaganda.

With more than \$1 million and counting being funneled into this measure by the developer and his allies, this measure amounts to an outrageous, shameless lie being told to voters, which Mayors Ed Lee and Gavin Newsom have shamefully chosen to align themselves with over the city they were elected to serve.

As we said, people can differ on how they see certain development deals. But we should all agree that it's recipe for disaster when developers can write every last detail of their own deals and limit the ability of professional planners to act in the public interest. Don't just vote no, vote hell no, or NO, No, no!

PROP. C — 8 WASHINGTON REFERENDUM

NO San Francisco's northeastern waterfront is a special place, particularly since the old Embarcadero Freeway was removed, opening up views and public access to the Ferry Building and other recently renovated buildings, piers, and walkways along the Embarcadero.

The postcard-perfect stretch is a major

draw for visiting tourists, and the waterfront is protected by state law as a public trust and overseen by multiple government agencies, all of whom have prevented development of residential or hotel high-rises along the Embarcadero.

Then along came developer Simon Snellgrove, who took advantage of the Port of San Francisco's desperate financial situation, offered to buy its Seawall Lot 351 and adjacent property from the Bay Club at 8 Washington St., and won approval to build 134 luxury condos up to 12 stories high, exceeding the city's height limit at the site by 62 percent.

So opponents challenged the project with a referendum, a rarely used but important tool for standing up to deep-pocketed developers who can exert an outsized influence on politicians. San Franciscans now have the chance to demand a project more in scale with its surroundings.

The waterfront is supposed to be for everyone, not just those who can afford the most expensive condominiums in the city, costing an average of \$5 million each. The high-end project also violates city standards by creating a parking space for every unit and an additional 200 spots for the Port, on a property with the best public transit access and options in the city.

This would set a terrible precedent, encouraging other developers of properties on or near the waterfront to also seek taller high-rises and parking for more cars, changes that defy decades of good planning work done for the sensitive, high-stakes waterfront.

The developers would have you believe this is a battle between rival groups of rich people (noting that many opponents come from the million-dollar condos adjacent to the site), or that it's a choice between parks and the surface parking lot and ugly green fence that now surrounds the Bay Club (the owner of which, who will profit from this project, has resisted petitions to open up the site).

But there's a reason why the 8 Washington project has stirred more emotion and widespread opposition than any development project in recent years, which former City Attorney Louise Renne summed up when she told us, "I personally feel rich people shouldn't monopolize the waterfront."

A poll commissioned by project opponents recently found that 63 percent of respondents think the city is building too much luxury housing, which it certainly is. But it's even more outrageous when that luxury housing uses valuable public land along our precious waterfront, and it can't even play by the rules in doing so.

Vote no and send the 8 Washington project back to the drawing board.

PROP. D — PRESCRIPTION DRUG PURCHASING

YES San Francisco is looking to rectify a problem consumers face every day in their local pharmacy: How can we save money on our prescription drugs?

Prop. D doesn't solve that problem outright, but it mandates our politicians start

the conversation on reducing the \$23 million a year the city spends on pharmaceuticals, and to urge state and federal governments to negotiate for better drug prices as well.

San Francisco spends \$3.5 million annually on HIV treatment alone, so it makes sense that the AIDS Healthcare Foundation is the main proponent of Prop. D, and funder of the Committee on Fair Drug Pricing. Being diagnosed as HIV positive can be life changing, not only for the health effects, but for the \$2,000-5,000 monthly drug cost.

Drug prices have gotten so out-of-control that many consumers take the less than legal route of buying their drugs from Canada, because our neighbors up north put limits on what pharmaceutical companies can charge, resulting in prices at least half those of the United States.

The high price of pharmaceuticals affects our most vulnerable, the elderly and the infirm. Proponents of Prop. D are hopeful that a push from San Francisco could be the beginning of a social justice movement in cities to hold

pharmaceutical companies to task, a place where the federal government has abundantly failed.

Even though Obamacare would aid some consumers, notably paying 100 percent of prescription drug purchases for some Medicare patients, the cost to government is still astronomically high. Turning that around could start here in San Francisco. Vote yes on D.

ASSESSOR-RECORDER

CARMEN CHU

With residential and commercial property in San Francisco assessed at around \$177 billion, property taxes bring in enough revenue to make up roughly 40 percent of the city's General Fund. That money can be allocated for anything from after-school programs and homeless services to maintaining vital civic infrastructure.

Former District 4 Sup. Carmen Chu was appointed by Mayor Ed Lee to serve as Assessor-Recorder when her predecessor, Phil Ting, was elected to the California Assembly. Six months later, she's running an office responsible for

property valuation and the recording of official documents like property deeds and marriage licenses (about 55 percent of marriage licenses since the Supreme Court decision on Prop. 8 have been issued to same-sex couples).



San Francisco property values rose nearly 5 percent in the past year, reflecting a \$7.8 billion increase. Meanwhile, appeals have tripled from taxpayers disputing their assessments, challenging Chu's staff and her resolve. As a district supervisor, Chu was a staunch fiscal conservative whose votes aligned with downtown and the mayor, so our endorsement isn't without some serious reservations.

That said, she struck a few notes that resonated with the Guardian during our endorsement interview. She wants to create a system to automatically notify homeowners when banks begin the foreclosure process, to warn them and connect

them with helpful resources before it's too late. Why hasn't this happened before?

She's also interested in improving system to capture lost revenue in cases where property transfers are never officially recorded, continuing work that Ting began. We support the idea of giving this office the tools it needs to go out there and haul in the millions of potentially lost revenue that property owners may owe the city, and Chu has our support for that effort.

CITY ATTORNEY

DENNIS HERRERA

Dennis Herrera doesn't claim to be a progressive, describing himself as a good liberal Democrat, but he's been doing some of the most progressive deeds in City Hall these days: Challenging landlords, bad employers, rogue restaurants, PG&E, the healthcare industry, opponents of City College of San Francisco, and those who fought to keep same-sex marriage illegal.

The legal realm can be more decisive than the political, and it's especially effective when they work together. Herrera has recently used

his office to compel restaurants to meet their health care obligations to employees, enforcing an earlier legislative gain. And his long court battle to defend marriage equality in California validated an act by the executive branch.

But Herrera has also shown a willingness and skill to blaze new ground and carry on important regulation of corporate players that the political world seemed powerless to touch, from his near-constant legal battles with PG&E over various issues to defending tenants from illegal harassment and evictions to his recent lawsuit challenging the Accreditation Commission of Community and Junior Colleges over its threats to CCSF.

We have issues with some of the tactics his office used in its aggressive and unsuccessful effort to remove Sheriff Ross Mirkarimi from office. But we understand



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that is was his obligation to act on behalf of Mayor Ed Lee, and we admire Herrera's professionalism, which he also exhibited by opposing the Central Subway as a mayoral candidate yet defending it as city attorney.

"How do you use the power of the law to make a difference in people's lives every single day?" was the question that Herrera posed to us during his endorsement interview, one that he says is always on his mind.

We at the Guardian have been happy to watch how he's answered that question for nearly 11 years, and we offer him our strong endorsement.

TREASURER/TAX COLLECTOR

JOSE CISNEROS

It's hard not to like Treasurer/Tax Collector Jose Cisneros. He's charming, smart, compassionate, and has run this important office well for nine years, just the person that we need there to implement the complicated, voter-approved transition to a new form of business tax, a truly gargantuan under-

taking.

Even our recent conflicts with Cisneros — stemming from frustrations that he won't assure the public that he's doing something about hotel tax scofflaw Airbnb (see



"Into thin air," Aug. 6) — are dwarfed by our understanding of taxpayer privacy laws and admiration that Cisneros ruled against Airbnb and its ilk in the first

place, defying political pressure to drop the rare tax interpretation.

So Cisneros has the Guardian's enthusiastic endorsement. He also has our sympathies for having to create a new system for taxing local businesses based on their gross receipts rather than their payroll costs, more than doubling the number of affected businesses, placing them into one of eight different categories, and applying complex formulas assessing how much of their revenues comes from in the city.

"This is going to be the biggest

change to taxes in a generation," Cisneros told us of the system that he will start to implement next year, calling the new regime "a million times more complicated than the payroll tax."

Yet Cisneros has still found time to delve into the controversial realm of short-term apartment sublets. Although he's barred from saying precisely what he's doing to make Airbnb pay the \$1.8 million in Transient Occupancy Taxes that we have shown the company is dodging, he told us, "We are here to enforce the law and collect the taxes."

And Cisneros has continued to expand his department's financial empowerment programs such as Bank on San Francisco, which help low-income city residents establish bank accounts and avoid being gouged by the high interest rates of check cashing outlets. That and similar programs are now spreading to other cities, and we're encouraged to see Cisneros enthusiastically exporting San Francisco values, which will be helped by his recent election as president of the League of California Cities.

SUPERVISOR, DIST. 4

KATY TANG

With just six months on the job after being appointed by Mayor Ed Lee, Sup. Katy Tang faces only token opposition in this race. She's got a single opponent, accountant Ivan Seredni, who's lived in San Francisco for three years and decided to run for office because his wife told him to "stop complaining and do something," according to his ballot statement.



Tang worked in City Hall as a legislative aide to her predecessor, Carmen Chu, for six years. She told us she works well with Sups. Mark Farrell and Scott Wiener, who help make up the board's conservative flank. In a predominantly Chinese district, where voters tend to be more conservative, Tang is a consistently moderate vote who grew up in the district and speaks Mandarin.

Representing the Sunset

District, Tang, who is not yet 30 years old, faces some new challenges. Illegal "in-law" units are sprouting up in basements and backyards throughout the area. This presents the thorny dilemma of whether to crack down on unpermitted construction — thus hindering a source of housing stock that is at least within reach for lower-income residents — look the other way, or "legalize" the units in an effort to mitigate potential fire hazards or health risks. Tang told us one of the greatest concerns named by Sunset residents is the increasing cost of living in San Francisco; she's even open to accepting a little more housing density in her district to deal with the issue.

Needless to say, the Guardian hasn't exactly seen eye-to-eye with the board's fiscally conservative supervisors, including Tang and her predecessor, Chu. We're granting Tang an endorsement nevertheless, because she strikes us as dedicated to serving the Sunset over the long haul, and in touch with the concerns of young people who are finding it increasingly difficult to gain a foothold in San Francisco. **SFBG**

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! WHALES PROTECTED FROM SHIPS IN SF BAY

Whales and marine mammals in the San Francisco Bay and along the California coast are being protected by new policies that will help prevent them from being struck by ships, including new shipping policies and a whale tracker application.

An increasing number of deadly interactions between whales and ships drew attention in 2010 when at least five whales that had been struck by ships beached themselves and died. But that is thought to be only a small indicator of a much larger problem.

"According to experts, only about 10 percent of whales killed by strikes show up on beaches," lead researcher Dr. Jamie Jahncke of Point Blue Conservation Society, which has been working with the Coast Guard on ways to make the bay safer for whales.

The Coast Guard implemented narrower and longer shipping lanes beginning June 1 in San Francisco Bay, as well as in Los Angeles and Long Beach, in an attempt to reduce the number of whale strikes in these regions. The Coast Guard has also begun directing ships to reduce their speed when entering and exiting the bay to no more than 10 knots.

The purpose of the change in the shipping lanes is to keep ships out of primary whale habitats and other areas where they are typically found. Jahncke believes these changes will reduce the interaction between whales and ships by 70 percent.

Both Jahncke and Melissa Pitkin, also of Point Blue, see these new policies as a good thing.

Jahncke called the changes "very positive" and added they are good "for human safety and benefit wildlife as well."

Pitkin says the Coast Guard "has been a great participant" and part of a "great collaborative effort" to make

! INDUSTRIAL HEMP LEGALIZED IN CALIFORNIA

After being stuck in legislative limbo for 14 years, industrial hemp will soon be a legally sanctioned agricultural crop in the state of California.

The California Industrial Hemp Farming Act (SB 566) was signed into law by Gov. Jerry Brown on Sept. 25, ending years of deliberation dating back to 1999, a process that included multiple gubernatorial vetoes. The freshly signed law will allow approved California residents to grow hemp for industrial purposes by reclassifying the once-felonious plant as a "fiber or oilseed crop."

SB 566, a bill championed since 2005 by Sen. Mark Leno (D-SF), defines industrial hemp as the "nonpsychoactive types of the plant *Cannabis saliva* L. and the seed produced therefrom, having no more than 3/10 of 1 percent of tetrahydrocannabinol (THC) contained in the dried flowering tops."

In simpler terms: It doesn't protect marijuana, but rather marijuana's less mind-bending cousin, which is far more useful as a raw industrial material.

"We are very pleased to have the signature," Sen. Leno told the Guardian. "It's been a 10-year effort to get here. It's a job still, but [the passing of SB 566] will help sustain family farms in California for the future and likely create more job opportunities. Hemp is a \$500 million a year industry in California, and it's growing at 10 percent annually."

California now follows in the footsteps of nine other states and 30 other countries that have reclassified the innocuous plant as a crop with agricultural and commercial value. And it is quite valuable.

"This is a miracle plant that has served the planet Earth well for, literally, millennia, and that we currently legally manufacture and



sell thousands of hemp products including food, clothing, shelter, paper, fuel, all biodegradable products," said Leno. "It's renewable every 90 days, grows without herbicides, pesticides and fungicides, and needs less water than corn. It is the definition of sustainability."

But the reputation of hemp hasn't always had champions like Leno. Since the initial proposal of Assembly House Resolution 32 back in 1999, the legislation has been vetoed four times by three different governors. Former Gov. Arnold Schwarzenegger cited a "false sense of security" he feared would be cultivated amongst the growers of the crop, due to its illegality at a federal level.

Gov. Brown had previously shot down the proposed legislation in 2011, citing a gap in state and federal law as the reason. However, he did remark in his veto message

at the time that "it is absurd that hemp is being imported into the state, but our farmers cannot grow it."

And it would seem that Brown's recognition of hemp's merits finally outweighed his concern over the potential for California growers to face federal prosecution, which is a major relief for the architects of SB 566. Now Californians can stop relying on imported hemp from Mexico and Canada (among other places) and start legally manufacturing their own.

"We currently manufacture literally thousands of [hemp] products — legally — and sell them," said Leno. "This is why this issue has been so nonsensical."

The "nonsensical" issue has had deep roots, given hemp's historically ambiguous federal standing. As Brown's 2011 veto message noted, "federal law clearly establishes

that all cannabis plants, including industrial hemp, are marijuana, which is a federally regulated controlled substance."

But that isn't a universally held assertion. Back in 1970, the Ninth Circuit Court of Appeals ruled that the federal Controlled Substances Act of 1970 "explicitly excludes nonpsychoactive hemp from the definition of marijuana," a decision that the federal government never appealed. It's a decision that Leno agrees with.

"We've always believed that there is no federal preemption, because we believe that that court case ruled that Congress had knowingly exempted industrial hemp from the Controlled Substances Act of 1970 — because it's not a drug," said Leno.

Now the state of California can do what more than 30 countries (including Canada, Great Britain, France, Germany, and China) and nine states are already doing: Cultivating and processing a plant that many have touted as the "miracle plant."

Now that SB 566 has passed, however, the looming question still remains as to how the federal government will respond. But Leno is confident that it will respect the will of California lawmakers.

"I have great confidence in a recent statement by Attorney General Eric Holder," said Leno. "He's said that if a state puts into place a legal allowance and regulatory scheme, that the federal government would not interfere with marijuana. Now, we need clarification between hemp and marijuana, but there's no sensible way that that could be interpreted that hemp is excluded, given that hemp's not a drug."

Either way, hemp is on the horizon here in California. **(Reed Nelson)**

waters like San Francisco Bay safer for the whales.

While the new shipping lanes keep ships out of areas in which whales are most commonly found, the animals do not confine themselves to only those parts of the bay. Researchers go out on the bay to collect information on where the whales go and congregate, but they are only out there three to five weeks out of the year.

This is why, Jahncke says, they "need additional help... [and] eyes out on the water."

Researchers have been seeking ways to further reduce the chances of ships striking whales in San Francisco Bay. They have recently decided to enlist the public's help with the implementation of the new Whale Spotter app, which will allow anyone

out on the water to report where they see whales.

The hope is that whale watchers, recreational fishers, and others will use the app to report any whale sightings. Point Blue will then be able to use the information provided via the app to "make maps and represent the data in a way NOAA can use it," says Jahncke.

Pitkin said, "The goal is to get information available in real-time to mariners about where whale concentrations are so they know" how to alter their course or speed.

The app is not the only way members of the public can join in the efforts to protect local whales. Point Blue is seeking financial contributions to aid their effort to raise funds for the

app and ongoing marine research. People can visit www.prbo.org/ [3] to make a donation.

Meanwhile, on Sept. 25, a federal judge ruled the National Marine Fisheries Service failed to protect thousands of whales, dolphins, sea lions, seals, and porpoises from US Navy training exercises along the Pacific coast. It requires the agency to reconsider permits and whether they violated the Endangered Species Act.

The case was filed by Earthjustice, whose attorney Steve Mashuda said, "This is a victory for dozens of protected species of marine mammals, including critically endangered Southern Resident orcas, blue whales, humpback whales, dolphins, and porpoises." **(Danielle Parenteau)**



BY JOE FITZGERALD RODRIGUEZ
joe@sfbg.com

This year's annual Project Censored list of the most underreported news stories includes the widening wealth gap, the trial of Pfc. Bradley Manning for leaking classified documents, and President Obama's war on whistleblowers — all stories that actually received considerable news coverage.

So how exactly were they “censored” and what does that say of this venerable media watchdog project?

Project Censored isn't only about stories that were deliberately buried or ignored. It's about stories the media has covered poorly through a sort of false objectivity that skews the truth. Journalists do cry out against injustice, on occasion, but they don't always do it well.

That's why Project Censored was started back in 1967: to highlight stories the mainstream media missed or gave scant attention to. Sonoma State University academics and students pore through hundreds of submissions of overlooked and underreported stories. A panel of academics and journalists then picks the top 25 stories and curates them into themed clusters. This year's book, *Censored 2014: Fearless Speech in Fearful Times*, hits bookstores this week.

What causes the media to stumble? There are as many reasons as there are failures.

Brooke Gladstone, host of the radio program *On the Media* and writer of the graphic novel cum news media critique, *The Influencing Machine*, said the story of Manning (who now goes by the first name Chelsea) was the perfect example of the media trying to cover a story right, but getting it mostly wrong.

“The Bradley Manning case is for far too long centered on his personality rather than the nature of his revelations,” Gladstone told us. Manning's career was sacrificed for sending 700,000 classified documents about the Iraq war to WikiLeaks. But the media coverage focused largely on Manning's trial and subsequent change in gender identity.

Gladstone said that this is part of the media's inability to deal with vast quantities of information which, she said, “is not what most of our standard media does all that well.”

The media mangling of Manning is number one on the Project Censored list, but the shallow coverage this story received is not unique. The news media is in a crisis, particularly in the US, and it's getting worse.

WATCHING THE WATCHDOGS

The Project for Excellence in Journalism, which conducts an annual analysis of trends in news, found that as revenue in journalism declined, newsrooms have shed 30 percent of their staff in the last decade. In 2012, the number of reporters in the US dipped to its lowest level since 1978, with fewer than 40,000 reporters nationally. This creates a sense of desperation in the newsroom, and in the end, it's the public that loses.

“What won out is something much more

palpable to the advertisers,” says Robert McChesney, an author, longtime media reform advocate, professor at University of Illinois, and host of *Media Matters* from 2000-2012. Blandness beat out fearless truth-telling.

Even worse than kowtowing to advertisers is the false objectivity the media tries to achieve, McChesney told us, neutering its news to stay “neutral” on a topic. This handcuffs journalists into not drawing conclusions, even when they are well-supported by the facts.



Annual media watchdog list critiques coverage of whistleblowers and wealth gaps — and the notion of journalistic objectivity

In order to report a story, they rely on the words of others to make claims, limiting what they can report.

“You allow people in power to set the range of legitimate debate, and you report on it,” McChesney said.

Project Censored stories reflect that dynamic — many of them require journalists to take a stand or present an illuminating perspective on a set of dry facts. For example, reporting on the increasing gulf between the rich and the poor is easy, but talking about why the rich are getting richer is where journalists begin to worry about their objectivity, Gladstone said.

“I think that there is a desire to stay away from stories that will inspire rhetoric of class warfare,” she said.

Unable to tell the story of a trend and unable to talk about rising inequality for fear of appearing partisan, reporters often fail to connect the dots for their readers.

One of Project Censored stories this year, “Bank Interests Inflate Global Prices by 35 to 40 Percent,” is a good example of the need for a media watchdog. Research points to interest payments as the primary way wealth is transferred from Main Street to Wall Street.

It's how the banks are picking the pockets of the 99 percent. But if no politician is calling out the banks on this practice, if no advocacy group is gaining enough traction, shouldn't it be the media's role to protect the public and

sound the battle cry?

“So much of media criticism is really political commentary squeezed through a media squeezer,” Gladstone said, “and it comes out media shaped.”

SHAPING THE MEDIA

McChesney says journalism should be a proactive watchdog by independently stating that something needs to be done. He said there's more watchdog journalism calling out inequity in democracies where there is a more robust and funded media.

And they often have one thing we in US don't — government subsidies for journalism.

“All the other democracies in the world, there are huge subsidies for public media and journalism,” McChesney said. “They not only rank ahead of us in terms of being democratic, they also rank ahead of us in terms of having a free press. Our press is shrinking.”

No matter what the ultimate economic solution is, the crisis of reporting is largely a crisis of money. McChesney calls it a “whole knife in the heart of journalism.”

For American journalism to revive itself, it has to move beyond its corporate ties. It has to become a truly free press. It's time to end the myth that corporate journalism is the only way for media to be objective, monolithic, and correct.

The failures of that prescription are clear in Project Censored's top 10 stories of the year:

1. Manning and the Failure of Corporate Media

Untold stories of Iraqi civilian deaths by American soldiers, US diplomats pushing aircraft sales on foreign royalty, uninvestigated abuse by Iraqi allies, the perils of the rise in private war contractors — this is what Manning exposed. They were stories that challenge the US political elite, and they were only made possible by a sacrifice.

Manning got a 35-year prison sentence for the revelation of state secrets to WikiLeaks, a story told countless times in corporate media. But as Project Censored posits, the failure of our media was not in the lack of coverage of Manning, but in its focus.

Though The New York Times partnered with WikiLeaks to release stories based on the documents, many published in 2010 through 2011, news from the leaks have since slowed to a trickle — a waste of over 700,000 pieces of classified intelligence giving unparalleled ground level views of America's costly wars.

The media quickly took a scathing indictment of US military policy and spun it into a story about Manning's politics and patriotism. As Rolling Stone pointed out (“Did the Media Fail Bradley Manning?”), Manning initially took the trove of leaks to The Washington Post and The New York Times, only to be turned away.

Alexa O'Brien, a former Occupy activist, scooped most of the media by actually attending Manning's trial. She produced tens of thousands of words in transcriptions of the court hearings, one of the only reporters on the beat.

2. Richest Global 1 Percent Hide Billions in Tax Havens

Global corporate fatcats hold \$21-32 trillion in offshore havens, money hidden from government taxation that would benefit people around the world, according to findings by James S. Henry, the former chief economist of the global management firm McKinsey & Company.

The International Consortium of Investigative Journalists obtained a leak in April 2013, revealing how widespread the buy-in was to these tax havens. The findings were damning: government officials in Canada, Russia, and other countries have embraced offshore accounts, the world's top banks (including Deutsche Bank) have worked to maintain them, and the tax havens are used in Ponzi schemes.

Moving money offshore has implications that ripped through the world economy. Part of Greece's economic collapse was due to these tax havens, ICIJ reporter Gerard Ryle told Gladstone

on her radio show. "It's because people don't want to pay taxes," he said. "You avoid taxes by going offshore and playing by different rules."

US Senator Carl Levin, D-Michigan, introduced legislation to combat the practice, SB1533, The Stop Tax Haven Abuse Act, but so far the bill has had little play in the media.

Researcher James Henry said the hidden wealth was a "huge black hole" in the world economy that has never been measured, which could generate income tax revenues between \$190-280 billion a year.

3. Trans-Pacific Partnership

Take 600 corporate advisors, mix in officials from 11 international governments, let it bake for about two years, and out pops international partnerships that threaten to cripple progressive movements worldwide.

The Trans-Pacific Partnership is a trade agreement, but leaked texts show it may allow foreign investors to use "investor-state" tribunals to extract extravagant extra damages for "expected future profits," according to the Public Citizen's Global Trade Watch.

The trade watch group investigated the TPP and is the main advocate in opposition of its policies. The AFL-

CIO, Sierra Club, and other organizations have also had growing concerns about the level of access granted to corporations in these agreements.

With extra powers granted to foreign firms, the possibility that companies would continue moving offshore could grow. But even with the risks of outsized corporate influence, the US has a strong interest in the TPP in order to maintain trade agreements with Asia.

The balancing act between corporate and public interests is at stake, but until the US releases more documents from negotiations, the American people will remain in the dark.

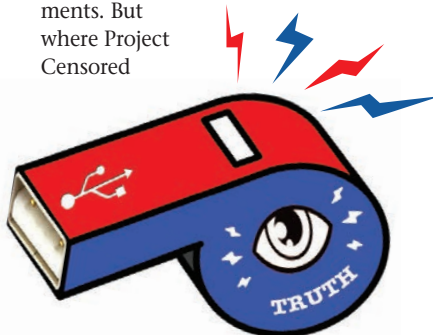
4. Obama's War on Whistleblowers

President Obama has invoked the Espionage Act of 1917 more than every other president combined. Seven times, Obama has pursued leakers with the act, against Thomas Drake, Shamai Leibowitz, Bradley Manning, Stephen Kim, Jeffrey Sterling, John Kiriakou and most recently, Edward Snowden. All had ties to the State Department, FBI, CIA, or NSA, and all of them leaked to journalists.

"Neither party is raising hell

over this. This is the sort of story that sort of slips through the cracks," McChesney said. And when the politicians don't raise a fuss, neither does the media.

Pro Publica covered the issue, constructing timelines and mapping out the various arrests and indictments. But where Project Censored



points out the lack of coverage is in Obama's hypocrisy — only a year before, he signed The Whistleblower Protection Act.

Later on, he said he wouldn't follow every letter of the law in the bill he had only just signed.

"Certain provisions in the Act threaten to interfere with my constitutional duty to supervise the executive branch," Obama said. "As my Administration previously informed

the Congress, I will interpret those sections consistent with my authority."

5. Hate Groups and Antigovernment Groups on Rise across US

Hate groups in the US are on the rise, according to a report by the Southern Poverty Law Center. There are 1,007 known hate groups operating across the country, it wrote, including neo-Nazis, Ku Klux Klan, white nationalists, neo-Confederates, racist skinheads, black separatists, border vigilantes, and others.

Since 2000, those groups have grown by over half, and there was a "powerful resurgence" of Patriot groups, the likes of which were involved in the Oklahoma City bombing in 1995. Worst of all, the huge growth in armed militias seems to have conspicuous timing with Obama's election.

"The number of Patriot groups, including armed militias, has grown 813 percent since Obama was elected — from 149 in 2008 to 1,360 in 2012," the SPLC reported.

Though traditionally those groups were race motivated, the report noted that now they are gun-

ning for government. There was a smattering of news coverage when the SPLC released its report, but not much since.

6. Billionaires' Rising Wealth Intensifies Poverty and Inequality

The world's billionaires added \$241 billion to their collective net worth in 2012. That's an economic recovery, right?

That gain, coupled with the world's richest peoples' new total worth of \$1.9 trillion (more than the GDP of Canada), wasn't reported by some kooky socialist group, but by Bloomberg News. But few journalists are asking the important question: Why?

Project Censored points to journalist George Monbiot, who highlights a reduction of taxes and tax enforcement, the privatization of public assets, and the weakening of labor unions.

His conclusions are backed up by the United Nations' Trade and Development Report from 2012, which noted how the trend hurts everyone: "Recent empirical and analytical work reviewed here mostly shows a negative correlation between inequality and growth."

CONTINUES ON PAGE 16 >>

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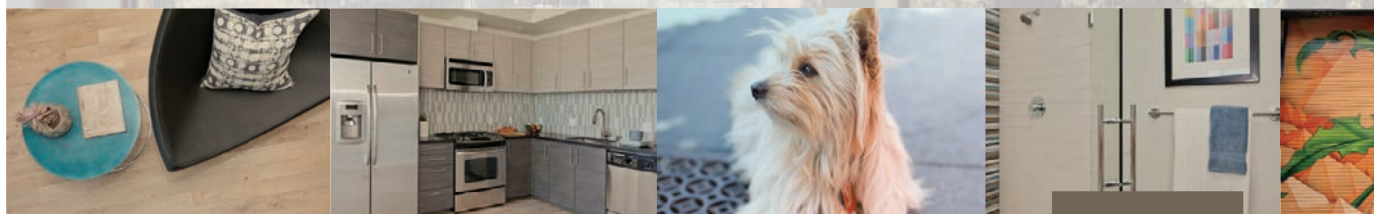
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7. Merchant of Death and Nuclear Weapons

The report highlighted by Project Censored on the threat of nuclear war is an example not of censorship, strictly, but a desire for media reform.

Project Censored highlighted a study from the The Physicians for Social Responsibility that said 1 billion people could starve in the decade after a nuclear detonation. Corn production in the US would decline by an average of 10 percent for an entire decade and food prices would make food inaccessible to hundreds of millions of the world's poorest.

This is not journalism in the classic sense, Gladstone said. In traditional journalism, as it's played out since the early 20th century, news requires an element of something new in order to garner reporting — not a looming threat or danger.

So in this case, what Project Censored identified was the need for a new kind of journalism, what it calls "solutions journalism."

"Solutions journalism," Sarah van Gelder wrote in the foreword to *Censored 2014*, "must investigate not only the individual innovations, but also the larger pattern of change

— the emerging ethics, institutions, and ways of life that are coming into existence."

8. Bank Interests Inflate Global Prices by 35 to 40 Percent

Does 35 percent of everything bought in the United States go to interest? Professor Margrit Kennedy of the University of Hanover thinks so, and she says it's a major funnel of money from the 99 percent to the rich.

In her 2012 book, *Occupy Money*, Kennedy wrote that tradespeople, suppliers, wholesalers, and retailers along the chain of production rely on credit. Her figures were initially drawn from the German economy, but Ellen Brown of the Web of Debt and Global Research said she found similar patterns in the US.

This "hidden interest" has sapped the growth of other industries, she said, lining the pockets of the financial sector.

So if interest is stagnating so many industries, why would journalists avoid the topic?

Few economists have echoed her views, and few experts emerged to back up her assertions. Notably, she's a professor in an architectural

school, with no formal credentials in economics.

From her own website, she said she became an "expert" in economics "through her continuous research and scrutiny."

Without people in power pushing the topic, McChesney said that a mainstream journalist would be seen as going out on a limb.

"The reporters raise an issue the elites are not raising themselves, then you're ideological, have an axe to grind, sort of a hack," he said. "It makes journalism worthless on pretty important issues."

9. Icelanders Vote to Include Commons in Their Constitution

In 2012, Icelandic citizens voted in referendum to change the country's 1944 constitution. When asked, "In the new constitution, do you want natural resources that are not privately owned to be declared national property?" its citizens voted 81 percent in favor.

Project Censored says this is important for us to know, but in the end, US journalism is notably American-centric. Even the Nieman Watchdog, a foundation for journalism at Harvard University, issued a report in 2011 citing the lack of

reporting on a war the US funneled over \$4 trillion into over the past decade, not to mention the cost in human lives.

If we don't pay attention to our own wars, why exactly does Project Censored think we'd pay attention to Iceland?

"The constitutional reforms are a direct response to the nation's 2008 financial crash," Project Censored wrote, "when Iceland's unregulated banks borrowed more than the country's gross domestic product from international wholesale money markets."

Solutions-based journalism rears its head again, and the idea is that the US has much to learn from Iceland, but even Gladstone was dubious.

"Iceland is being undercovered, goddamnit! Where is our Iceland news?" she joked with us. "Certainly I agree with some of this list, Bradley Manning was covered badly, I was sad the tax haven story didn't get more coverage. But when has anyone cared about Iceland?"

10. A "Culture of Cruelty" along Mexico-US Border

The plight of Mexican border crossings usually involves three types of stories in US press: deaths in the

stretch of desert beyond the border, the horrors of drug cartels, and heroic journeys of border crossings by sympathetic workers. But a report released a year ago by the organization No More Deaths snags the 10th spot for overlooked stories in Project Censored.

The report asserts that people arrested by Border Patrol while crossing were denied water and told to let their sick die. No More Deaths conducted more than 12,000 interviews to form the basis of its study in three Mexican cities: Nacos, Nogales and Agua Prieta. The report cites grossly ineffective oversight from the Department of Homeland Security.

This has received some coverage, from Salon showcasing video of Border Patrol agents destroying jugs of water meant for crossers to a recent New York Times piece citing a lack of oversight for Border Patrol's excessive force.

The ACLU lobbied the United Nations High Commissioner for Human Rights to call international attention to the plight of these border crossers at the hands of US law enforcement.

If ever an issue flew under the radar, this is it. **SFBG**






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BY PARKER YESKO

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NEWS On a February evening in 2011, Derrick Walls ran into a friend at a bus stop near Third Street and Palou Avenue in the Bayview. Walls was headed to view a used car he thought he might be interested in buying. The men chatted briefly and, as the 44 bus rolled into sight, Walls shook his friend's hand to say goodbye.

Seconds after they parted ways, a police cruiser passing on the other side of the street pulled a U-turn, screeched to a halt, and discharged police officers who quickly apprehended both men.

"I guess they thought they saw something," recalled 43-year-old Walls. "I was just talking to my friend. I was going to leave because the bus was coming and I shook his hand to say 'see you later' and I guess the cops saw that and thought it was a transaction."

The officers searched both men at the site. Their discovery of cash on Walls and drugs on the other man seemed to confirm that they had just witnessed a drug deal. The \$1,680 Walls had saved up for a new car was alleged to be the sale's proceeds and confiscated on the spot as evidence.

Later on at the station, a strip search of Walls yielded no evidence of drug possession or intent to sell. His friend copped to the drug charge but confessed that he'd purchased his stash elsewhere — not from Walls.

Three days later, Walls was released from custody and all charges against him were dropped. Two and a half years later, however, the city still has his money.

"I never went to court or anything," recalled Walls. "You would think they would just give my money back right then. But they told me to go to [the civil courthouse on] McAllister Street to some other people."

TWICE WRONGED

How assets seized in a criminal investigation migrate from the jailhouse to the civil courthouse — and how those wrongfully accused of crimes can get their money back — is not always clear.

"The state has such incredible power to wield and people have very little recourse," says attorney Nick Gregoratos with Prisoner Legal Services, a division of the San Francisco Sheriff's Department that helps the accused assert their rights.

San Francisco Police Department spokesperson Gordon Shyy would say only that the police follow the Department of Justice's Asset Forfeiture Policy Manual and that they "don't seize assets on the street, they take things as evidence."

But that "evidence" often stays in the bank accounts of police or prosecutors, subsidizing their operations. DOJ guidelines say that when assets from a criminal investigation cease to have evidentiary value, they can be returned through an administrative or civil process.

"Approximately half the time, people contest the amount or contest it in its entirety," said Assistant District Attorney Alex Bastian, who estimates that the San Francisco District Attorney's Office handles 200 to 250 asset for-



Rights and wrongs

Police and prosecutors use bureaucratic confusion to keep assets they seize from the innocent

feiture cases per year.

"There are certain situations where if a charge is dropped, there is still, in fact, a forfeiture proceeding that goes forward," Bastian explained. "There's a criminal proceeding beyond a reasonable doubt and the civil [case] is a preponderance of evidence and the burden of proof is on the party contesting the forfeiture."

Contesting an asset seizure can be difficult if the claimant is incarcerated or poor. Regulations seem designed to induce fatigue and resignation in those without a lawyer and the costs associated with retaining a lawyer often exceed the amount of money seized in the first place. In some cases, claimants have a right to court-appointed counsel, but they aren't made aware of that fact.

Gregoratos represented Walls and has, over the years, worked with many others like him who have been deprived of their property without due process.

Gregoratos described another client who had cash seized by police as she was on her way to purchase a money order in SoMa to pay her rent. She was arrested on suspicion of drug sales, but there wasn't enough evidence to support any charges against her.

The woman was instructed to file a claim within a month to get her money back. But she filed at the criminal rather than the civil court and administrators there waited until just before 30 days were up to notify the woman of her error.

The following morning, her \$1,500 was considered officially forfeited because she had statutorily defaulted on her right to file claim.

"There would have been no way that

they could have taken her money other than that she couldn't figure out how to navigate the system and didn't know her rights," said Gregoratos, who later filed a motion opposing the default. "Essentially, she's being precluded from having any judicial review."

STACKED DECK

Many forfeiture cases unfold similarly, with the government capturing assets through a series of bureaucratic mechanisms stacked against individuals. Claimants are faced unexpectedly with the burden of proof that assets were lawfully obtained, even when law enforcement wasn't able to meet that burden against them.

Often "the case is handled completely by the [prosecutorial] agency. There's no judge, no hearing, no evidence, no appeal. So many people still lose by default," commented Brenda Grantland, a Marin attorney who has fought government seizures for more than 30 years.

Civil asset forfeiture has a long and controversial history in the United States. In the Revolutionary War era, the British were known to impound the property of colonists who had fallen out of favor with the crown, without proof of guilt.

In the War on Drugs, forfeiture gained popularity as a way to strangle the financial channels underlying trafficking operations while providing a funding source for the law enforcement agencies that waged that war.

"The law is so complicated and the agencies are motivated to win these cases because it brings in money to their bank accounts. And they're hooked on the money now. And the more money they get, the more corrupt they get," said Grantland, who is president of the

Forfeiture Endangers American Rights (FEAR) Foundation.

In 2010, the most recent year for which the California Department of Justice reported asset forfeiture statistics, San Francisco seized \$391,643 in 115 separate actions completed in the city. Between 2002 and 2010, it seized nearly \$6.5 million.

In most states, asset forfeitures follow federal regulations. In California, the Health and Safety Code dictates that 65 percent of assets forfeited are distributed to the local law enforcement agency responsible for the seizure, while 10 percent go to the prosecuting agency that processed the action and 1 percent go to train those who profit from forfeitures in the ethical application of related laws.

But Grantland says that training has done little to deter a "grab first, ask questions later," approach. Critics have argued that the practice presents challenges to both the Fourth and 14th Amendments.

SCAMMING THE POOR

Police "don't have to find any evidence of crime," Grantland told us. "They have dogs that pretend to be clairvoyant. It's all a hoax. I don't care how much they've tested and trained those dogs, they can't possibly know that's drug money."

Contrary to its original purpose, civil forfeitures at the local level tend to disproportionately target small-time offenders. Of the seizures completed in San Francisco in 2010, nearly half yielded under \$1,000 and one as little as \$242. More than three-quarters of forfeitures involved less than \$2,000.

"They're getting money from the weakest, poorest class of people," Grantland said. "When you seize \$500 or \$600 every few minutes, it adds up pretty quickly."

Though the San Francisco Police Department was the beneficiary of \$254,568 in 2010 alone, SFPD's Shyy denied that revenue from forfeitures — which funds equipment purchases, education, and training — influences its policies or tactics.

"If someone has a large amount of cash, we can't just take it from them. That's considered robbery," Shyy said.

But that's pretty much what happened to Walls. "If I did that to somebody on street like that, I'd be in jail," he said. "But they can just do it to me."

In the last two years, Walls has complied with all the court's discovery requests to prove the cash taken from him was lawfully obtained. He has provided paystubs from a longshoreman's job he has held for eight years at the Port of Oakland.

Gregoratos said that the court "has people over a barrel" and will likely hold Walls' cash for a full three years. The District Attorney has the option of re-filing a notice of forfeiture until the statute of limitations on the original criminal action is up.

"How are you going to re-file on something that was thrown out? That's just an excuse to keep my money for a whole 'nother year," Walls argued. "I did everything I was supposed to do and they still haven't given back my money." **SFBG**

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TABBLEHOPPING Pastrami waffles, *Exile on Main Street*, and some darn good chicken flippers.

CHOW NOW

The next time you're catching a show at The Chapel in the Mission, you'll be able to grab a bite before — or after, it's open until 1am! — at a new restaurant that just opened in the compound, **The Vestry** (777 Valencia, SF. www.thechapelsf.com). The menu is Cal-Med (not to be confused with Club Med, which would be so dated), with pretty straight-ahead dishes like fried squash blossoms with carrot and ricotta purée, flatbreads, meatballs, and a burger. Cocktails are crafty, and dessert includes a spin on the iconic It's-It, the It IS It. In case you're wondering what's up with the stained glass and churchy feel, the building was once used as a mortuary, with a chapel attached. Praise the Lord, there's also a patio with room for 50.

Part bar, part lounge, SoMa's new **Bergerac** (316 11th St, SF. www.bergeracsf.com) has a bit of a louche vibe: Its style was modeled after Villa Nellcôte, the French villa where the Rolling Stones recorded *Exile on Main Street* and things assuredly got a little cray. There's a walnut bar with room for 25 and some high tables. For a loungier vibe, snag one of the velvet or leather tufted couches (there's also a fireplace in the back). Chef Randy Lewis has cocktail-friendly food like a spin on a Scotch egg, crispy boneless chicken wings, and trout crudo — try it with a gin cocktail. Russell Davis's drink menu is getting a lot of buzz for the Fireball Inside Her, a shot of Fireball dropped into a glass of cider: say it out loud. Goodness. I guess Keith Richards would approve. There's also the Unforgiven, with mezcal, Ransom Old Tom gin, Carpano Antica, maraschino, spring water, a Duke's orange, and "shined" tobacco tincture. Party on.

If you're looking for an izakaya vibe before catching a movie at



FLY HIGH WITH FUSEBOX'S KOREAN-STYLE WINGS.

PHOTO BY TABLEHOPPER

the Sundance Kabuki or a show at the Boom Boom Room, **Izakaya Hashibiro Kou** (1560 Fillmore, SF. www.izakayakou.com) is now open. The menu of Korean and Japanese dishes (it's a sister restaurant to the Korean barbecue restaurants Yakini Q in San Francisco and San Jose) features bacon and enoki mushrooms, raw octopus marinated in wasabi, dengaku miso grilled eggplant, and yamakake yam with bigeye tuna.

SF should be fired up to have its very own **Champa Garden** (613 Faxon, SF.), although it's a bit of a schlep for some to its location out by City College. The menu — which is just like the original Oakland location, be tee dub — is full of Laotian dishes like fried rice ball salad and noodle soups. Lunch and dinner, woo hoo. Chompa-chompa.

If you spent some time in SoCal (or Walnut Creek), you may know about the popular chain **Tender Greens** (30 Fremont, SF. www.tendergreensfood.com), which now has its first SF location. As you can tell by the name, salads are the name of the game, but there are also soups and sandwiches to keep downtown workers well-fed and productive.

BALLIN' ON A BUDGET

If you're an espresso aficionado (or in need of a replacement for your "I just need a little pick-me-up" cocaine habit), be sure to visit the new **Linea Caffè** (3417 18th St, SF.

www.lineacaffe.com), an espresso bar from Andrew Barnett, the founder of Ecco Caffè, who partnered up with Anthony Myint of Mission Chinese, Commonwealth, and Mission Bowling Club. Not only will you find some of the city's best shots — Barnett is roasting his own coffee — but you'll also find tasty salads and waffles, both sweet and savory. Hello pastrami waffle, for reals. The space is the picture of petite (it's in the back of Duc Loi Supermarket), so all food items are served in to-go containers, or you enjoy 'em while squeezed in at the espresso counter. Open 8am–3pm daily.

YOU GOTTA EAT THIS

Okay people: if you love wings, I really hope you have tried the version at the quirky-charming **Fusebox** (3417 18th St, Oakland. www.fuseboxoakland.com). These KFC (Korean fried chicken) wings of your dreams are worthy enough to cross the bridge for, trust. Crisp (they're fried in rice flour), juicy, and saucy, they feature the trifecta of wing nirvana. Your \$5.50 will be very well spent. And the rest of the menu also rocks, so bon appétit. **SFBG**

Marcia Gagliardi is the founder of the weekly *tablehopper* e-column; subscribe for more at www.tablehopper.com. Get her app: *Tablehopper's Top Late-Night Eats*. On Twitter: @tablehopper



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WEDNESDAY 10/2

☛ "HOW TO SURVIVE THE ZOMBIE APOCALYPSE"

Who hasn't thought about who they would want on their zombie apocalypse team, how they would escape the city, or where they would go if they got out? But that's just the first 24 hours. What about some oh, 28 days later? What about 28 weeks? What about doing more than just surviving? The collection of workshops offered by Curiosity Atlas this fall could be the key to your happy post-apocalypse. Join Curiosity Atlas on opening night to preview such workshops as "Defending Against Multiple Attackers," "MacGyver Night," "DIY Herbal Apothecary," "Aging and Collecting Beer," "Apocalypse Baking," and other essential skills for living the good life among the undead. The night will feature hands-on demonstrations, live performances, and human-friendly refreshments. (Nina Glasov)

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THURSDAY 10/3

☛ THE DRUNKEN BOTANIST

For most drinkers, the word "booze" ignites cerebral images of fluores-

cently-lit bars and the night, however wild or relaxing, to follow. But for Amy Stewart, author of 2013 New York Times bestseller *The Drunken Botanist* (Algonquin Books), the sloppy story begins much earlier, as the plants involved evolve, grow, reproduce, ferment, and distill in the days, weeks, and even millennia leading up to liquor's transformation. Amid overhanging vines and tropic air in the Conservatory of Flowers, Stewart will discuss these diverse herbs, flowers, fungi, and fruit that end up our cups, as well as global drinking practices, comical anecdotes, gardening tips, and some of her favorite razzed recipes. After grabbing cocktails mixed by Amanda Victoria of Lillet and Mark Stoddard of Hendrick's Gin, don't leave the event wasted — get your own signed copy of *The Drunken Botanist*. (Kaylen Baker)

7pm, \$35-\$40
Conservatory of Flowers
100 John F Kennedy, SF
(415) 831-2090
www.conservatoryofflowers.org

☛ FATHER JOHN MISTY

It's easy for musicians to hide behind personas, but when Joshua Tillman (formerly of Fleet Foxes) stopped recording under his real name and released an album — last year's *Fear Fun* — as Father John Misty, it was a moment of revelation. Contrary to the faux-sincerity that has made the revivalist strain of folk rock damn near unlistenable in the last few years, Misty embraces a vivid self-awareness that avoids the usual

mix of solemn preciousness and vain humility, humorously detailing his own mushroom tripping genesis ("I'm Writing a Novel") and possible legacy ("Now I'm Learning to Love the War"). This solo show, with support from comedian Kate Berlant, should showcase the real Father John Misty. (Ryan Prendiville)

9pm, \$25-\$30
Slim's
333 11th St, SF
(415) 255-0333
www.slimspresents.com

FRIDAY 10/4

☛ THE WICKER MAN

Just to get it out of the way: Yeah, the 40th anniversary "definitive new restoration" of British cult-horror classic *The Wicker Man* (1973) — we shall not speak of the 2006 bee-laden remake — owes its crisp clarity to digital projection. But if the not-on-actual-film tradeoff means seeing the movie uncut, as director Robin Hardy intended, perhaps it's worth it. A stodgy, Jesus-loving Scottish cop (Edward Woodward) is in for the shock of his life when he travels to pagan stronghold Summerisle, with residents including Christopher Lee (as flamboyant Lord Summerisle) and sexy-dancin' Britt Ekland. The



eerie folk-song soundtrack, which will presumably sound better than ever, is reason enough to catch this DCP event. (Cheryl Eddy)
Through Sat/5, 7 and 9:30pm (also Sat/5, 4:30pm), \$8.50-\$11
Castro Theatre
429 Castro, SF
www.castrotheatre.com

SATURDAY 10/5

☛ WESTWAVE FESTIVAL

Balancing ingredients and flavors is a good way to plan a menu. It seems to work in dance as well. At least

that's what the five-member panel, which chose the artists to be commissioned for the second of this year's West Wave programs, seems to have had in mind. All the choreographers are women but they bring a huge range of tastes to their practice. Moving here after 20 years in the other dance capital, modern dancer Anne-René Petrarca is creating a quartet about the power of female energy. Anandha Ray calls her fusion piece "tribal belly dance," remembering its birthplace in India. Gorgeous Flamenco artist Holly Shaw is translating her passion



into choreography that considers the figure of the outsider. And finally, ballet dancer Casey Lee Thorne is using the kinetic power of light in her contemporary vision of an old language. Bon appétit everyone. (Rita Felciano)

8pm, \$15-\$20
West Wave Dance Festival
ODC Dance Commons, Studio B
351 Shotwell, SF
www.westwavedance.org

☛ IT'S A BIRD... IT'S A PLANE... IT'S SUPERMAN

42nd Street Moon kicks off its 2013-2014 season in celebration of 75 years of the Man of Steel. From the songwriters of *Bye Bye Birdie* and *Annie* comes the 1966 musical *It's a Bird... It's a Plane... It's Superman*, opening this month at the Eureka Theatre. Starring Lucas Coleman as the man himself, Jen Brooks as Lois Lane, and Darlene



Popovic as Dr. Agnes Sedgwick, the show follows Clark Kent/Superman as he juggles heroics and romance. With such lively tunes as "You've Got Possibilities" and "Pow! Bam! Zonk!" audiences are in for some riotous fun featuring one of the most prolific superheroes of all time. (Kirstie Haruta)

Through Oct. 20 (Wed-Thu, 7pm; Fri, 8pm; Sat, 6pm; Sun, 3pm), \$21-\$75
Eureka Theatre
215 Jackson, SF
(415) 255-8207
www.42ndstmoon.org

☛ BILLY BRAGG

British folk-punk rocker Billy Bragg's debut album, *Life's A Riot With Spy Vs. Spy*, came out 30 years ago. If anything, time has only strengthened his writing and resolve, as well as his social activism bent, as evidenced on the troubadour's latest release, *Tooth and Nail*, on Essential Music. Fans have two chances to see Bragg this weekend in the city, one at the annual Hardly Strictly Bluegrass festival in Golden Gate Park — and for others who prefer to skip the crowds and dust, you can see him up close and personal tonight, appearing with his friend Jon Langford. (Sean McCourt)

9pm, \$35
Great American Music Hall
859 O'Farrell, SF
(415) 885-0750
www.slimspresents.com

CONTINUES ON PAGE 20 >>

CONT>>

SUNDAY 10/6

🚲 “BIKES TO BOOKS”

You admired the artful, informative “Bikes to Books” map, created by Bay Guardian contributor Nicole Gluckstern and local-history buff Burrrito Justice, in our Sept. 11 issue. Now comes the map’s official release party. Begin with a group bike tour that visits all 12 San Francisco streets named for notable artists and authors (Jacks London and Kerouac, Isadora Duncan, etc.) with local ties. And since City Lights founder Lawrence Ferlinghetti helped mastermind the street-naming project back in 1988, it’s fitting that the party portion of the day (complete with literary reading hosted by Evan Karp) takes place in Jack Kerouac Alley, just outside the famed bookstore. (Eddy)

Bike tour: 10:30am-2pm, free

Meet at Jack London (north side) and South Park, SF

Reading: 2-4pm, free

Jack Kerouac Alley (near Broadway and Columbus), SF

www.burritojustice.com

MONDAY 10/7

🎬 ICONIC HAIR MOVIE NIGHT

When you think of memorable ‘dos in classic horror films, who else but Elsa Lanchester comes to mind? To honor her famous style, Morphic Salon is screening *Bride of Frankenstein* for free as part of its Iconic Hair Movie Nights series. Watch as Dr. Frankenstein, revealed to be alive by Mary Shelley, builds a bride for his first monstrous creation. And while you’re at it, perhaps you’ll be inspired to get a shock of white in your own hair to match the leading lady! RSVP for this event at info@morphicbeauty.com. (Haruta)

7 p.m., free

Morphic Salon

660 Market, SF

(415) 789-6682

www.morphicbeauty.com

🎤 TOM ODELL

Singer-songwriter Tom Odell tends to capture powerful if fleeting feel-



ings of young love and wistfulness, yet with a cheerful energy. Perhaps thanks to bouncy piano chords and Odell’s robust vocals, the British singer’s performances manage to escape the deep, tormented-soul identity adapted by many young acoustic soloists. His 2013 debut album *A Long Way Down* reached No. 1 on the UK Official Chart earlier this year. And the musician hit an even higher note last month when he reimagined Elton John’s “Tiny Dancer” at the annual BRITs awards program to honor John as the first ever recipient of the BRITs’ Icon Award. This charming singer makes his way to the Chapel tonight, where he’ll share the stage with Australian Vance Joy. (Hillary Smith)

9pm, \$15

Chapel

777 Valencia, SF

www.thechapelsf.com

TUESDAY 10/8

🎤 FUCKED UP

Toronto-based hardcore punk outfit Fucked Up has made a career of being unapologetically over-the-top. Look no further than its borderline-corny name (how can it be the first punk band to come up with that one?), its insanely ambitious concept albums, and the unparalleled insanity of its live shows. Always on the verge of taking things too far, Fucked Up flirts with that fine line between insanity and brilliance, and occupies the space between with authority. No



other band can create high-minded, multi-instrumental rock operas of this magnitude and get away with it (although Titus Andronicus is sure trying). As if its fervent, fearless creativity wasn’t cause enough to go see this band (co-headlining with Terror) also know that frontperson Damian Abraham is seriously the nicest dude in the entire world. (Haley Zarembo)

With Power Trip, Code Orange Kids

7pm, \$16

Oakland Metro Operahouse

630 Third St, Oakl.

(510) 763-1146

www.oaklandmetro.org

🎬 LA TIGRE E LA NEVE

Somehow, Italian screenwriter Vincenzo Cerami always succeeded in capturing beauty in his films, through the highs as well as the lowest lows of life. The third and final



screening of the IIC’s series “A tribute to Vincenzo Cerami,” features actor Roberto Benigni in Cerami’s *La Tigre e la Neve* (2005) as Attilio de Giovanni, a besotted Italian poetry teacher. Though Giovanni’s children and students adore him, the woman of his heart, Vittoria, spurns him, leaving Italy with another poet for Iraq. When the second Gulf War erupts and Giovanni hears that Vittoria has been injured, he chases after in an attempt to bring Vittoria to safety. Expect hope, despair, laughs, and underlining it all, a sense of utter, expanding beauty. (Baker)

6:30pm, free

Italian Cultural Institute

814 Montgomery, SF

(415) 788-7142

iicsanfrancisco.esteri.it

🎤 THE BABIES

The Babies have been pegged as a super-band of sorts from the start, with Cassie Ramone from Vivian Girls on guitar and Kevin Morby from Woods on bass. In their latest release, 2012’s *Our House on the Hill*, the Babies strive to break free from their lo-fi attachments in previous bands and experiment more with country, blues, and folk elements. The Babies aren’t a side project, as much as an entirely new entity with something different to offer. San Francisco’s Tony Molina, hardcore frontperson turned “punk” indie act also plays this show. His newest record, *Dissed and Dismissed*, released by Melters this year, is impressive. Loaded with undeniably catchy, fuzzy tunes, the album at times harkens back to an era when bands like Guided by Voices and Pavement were king. Get some drinks and get fuzzed out in more ways than one at the Hemlock Tavern tonight. (Erin Dage)

With Alex Bleeker and the Freaks

8:30pm, \$8

Hemlock Tavern

1131 Polk, SF

(415) 923-0923

www.hemlocktavern.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn’t sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.





Hardly strictly anything

BY EMILY SAVAGE
emilysavage@sfbg.com

TOFU AND WHISKEY A precious indie rock troubadour from Omaha, a comedy legend, and an aging punk icon — not exactly the types you'd picture as major players at this weekend's annual **Hardly Strictly Bluegrass** festival. Then again, that's the organizing wizardry of the free Golden Gate Park based fest: the ongoing surprises, unexpected performers, and uncanny mix of live acts from disparate genres that somehow blends seamlessly over a single fog-filled park weekend.

Overall, the fest seems to be getting a tad hipper in 2013, or at least even more experimental. One of the acts mentioned above (that punk one) is outspoken Minor Threat and Fugazi frontperson Ian MacKaye, who comes to HSB courtesy of his off-kilter indie rock duo, **the Evens** — with MacKaye's partner Amy Farina.

Two of those aforementioned acts — **Conor Oberst** and actor/banjoist **Steve Martin** — are now old hats to this Hardly Strictly rodeo; they've each played multiple years. Though this year Martin and his Steep Canyon Rangers feature New Bohemian Edie Brickell.

This is the third year that Oberst will play the festival, and also the third year of "Conor Brings Friends For Friday." He curates the Rooster stage on Friday each year and picks all of the acts.

Oberst's excellent lineup this year includes **First Aid Kit**, a darling, wood-fairy folk sister duo from Sweden. Johanna and Klara Söderberg of First Aid Kit have a twirling, twangy track called "Emmylou," if you wanted to guess who influenced them, and then add to that June Carter Cash, Gram Parsons, and Simon & Garfunkel.

The lineup also features new-to-HSB rising artists like **Father John Misty**, a solo folk musician (J. Tillman, formerly of Fleet Foxes) that takes New Weird America to another level, and makes it authentically



compelling. And there's also breezy LA surf-rockers **Allah-Las**.

Other interesting picks for the weekend include *I've Got My Own Hell to Raise* soul singer **Bettye LaVette**, droning minimalist Sub Pop mainstay **Low**, local heroes like **Sonny and the Sunsets** and soulful folk-rockers **Tumbleweed Wanderers**, and white-haired legend **Nick Lowe**.

"Cruel to be Kind" British new wave singer Lowe has seen an impressive second act with fellow artists like Ted Leo covering his early songs, a resurgence on record (2011's *The Old Magic* on Yep Rock) and with gracefully played, always-packed live shows. Note that he also has a cheeky holiday album — his first! — coming Oct. 29 on Yep Rock, *Quality Street: A Seasonal Selection For All The Family*. Given his charm, style, and that dapper accent, he's basically the Michael Caine of pub rock. Bringing Lowe in to Hardly Strictly was a clever choice, another bridge between newbie and veteran park-goers.

On that same note, there's British folk-punk activist/singer-songwriter **Billy Bragg**, who, in his mid-50s, is still beloved by young punks. Before the fest, check out the 30th anniversary edition of Bragg debut *Life's a Riot with Spy vs Spy*.

One of the bigger surprises in the lineup this year is blisteringly high-energy New York gypsy punk band **Gogol Bordello**, led by Ukrainian wild-man Eugene Hütz. The boisterous, occasionally grating eight-piece band, which includes members on accordion and electric fiddle, will surely shake up the lounging crowds, perhaps lulled by folksier melodies of earlier performers.

Another curiosity is the **Forest Rangers with Katey Sagal**. If you watch *Sons of Anarchy*, you hear the Forest Rangers on the soundtrack

every week. And if you watch *Sons of Anarchy* (or *Futurama* or *Married With Children*), you know actress Katey Sagal. You do the math with this one, readers.

And of course, there'll always be the beloved regulars like **Robert Earl Keen**, and **Boz Scaggs**, and perhaps the most exciting pick of the lineup, at least, according folks on the Internet: blues singer-songwriter and slide guitar legend, **Bonnie Raitt** (who, by the way, I peeped up in a balcony at the San Francisco Symphony opening gala last month; the flaming red hair with a shock of white was a dead giveaway).

Hardly Strictly Bluegrass takes place this Fri/4-Sun/6, at Hellman Hollow (formerly Speedway Meadows), Lindley and Marx meadows in Golden Gate Park, SF. As always, it's free and open to the public. Don't forget to pack a jacket, a blanket, and some food — and seriously, respect that park, residents and visitors. For more information, visit www.hardlystrictlybluegrass.com.

FUTURE FREEBIES

The free park concerts don't end this weekend. Friends of the Amphitheater at McLaren Park's free Saturday afternoon concerts at the Jerry Garcia Amphitheater continue through the fall. Next week, (Oct. 12 at 2pm) there will be ska-toned rock steady and early reggae locals **the Titan Ups**, Sweet Felony, and the Eddie Neon Project. Facebook: Saturday in the Park McLaren.

DEVIL NO MORE

After nearly two decades of service as a Polk Street music venue, the **Red Devil Lounge** will shutter on New Year's Day, 2014. And what's going to be in its place? Another craft cocktail bar, this time via Jamal Blake-Williams, who currently runs



the bar at the Tippy Pig. Recent acts at the venue have included Martha Davis & the Motels and Pop Rocks. The lounge's calendar is still booked through the end of the year. But after that, hello craft cocktails and likely a whole different kind of crowd. Red Devil owner Jay Siegan will focus on events at the other venues at which he already promotes shows, like Bimbo's, DNA Lounge, Cafe Du Nord, Regency, Warfield, and Fox Theater.

MARA HRUBY

Young Oakland soul singer Mara Hruby introduced herself in 2010 with *From Her Eyes* (self-released), a beat-filled covers EP marked by Hruby's velvety vocals. On the album, she reimagines tracks by Andre 3000, D'Angelo, Mos Def, and Bob Marley, creating complex and lovely new and modern versions. After that EP dropped, she's been on the verge of superstardom ever since, the steady riser. She's consistently played local fests and venues, but has yet to release a follow-up full-length, leaving her rapt fans ready and waiting for more. In the meantime, spend an evening with the talented artist live, before she bursts even bigger, beyond the bounds of the Bay. Featuring Chris Turner.

Wed/2, 8pm, \$18. Yoshi's, 510 Embarcadero W., Oakl. www.yoshis.com.

MUSIC FOR PEOPLE & THINGAMAJIGS FESTIVAL

Dennis Aman's re-tuned Fisher-Price instruments, Fred Firth's homemade string instruments, the premiere of David Samas' new opera incorporating found objects from the sea. The People & Thingamajigs festival — now in its 16th year — explores unexpected ways to make sound, incredibly far from the normalcy of your standard music fest. This year's event takes place Friday through Oct. 14 at the Meridian Gallery and the Center for New Music in San Francisco and at the Berkeley Arts

Festival. It includes mind-expanding performances by Aman, Firth, Samas, "professional bricoleur, junkyard maven and young audio-gadeteer" Sudhu Tewari, cellist-composer Doug Carroll, and multi-instrumentalist Bob Marsh, who also is the leader of String Theory. Come for the thingamajigs, stay for the music.

Oct. 4-14, \$10-\$15. Various venues, SF and Berkeley. www.thingamajigs.org.

ALLAH-LAS

True, you can see Allah-Las for free at HSB this weekend, but this band is so worth going out at night for. The sunny LA surf rock group blew me away at Noise Pop a few years back, opening for Budos Band. The group's riffs seem to dance along and ripple like waves, as any good surf band's guitar work should, creating a sugary blend of beachy So Cal cool and trippier psych that would fit right in somewhere along the Haight a few decades back. Even better, the group plays the Chapel tonight with twinkly baroque pop multi-instrumentalist Jacco Gardner. With Light Fantastic.

Sat/5, 9pm, \$20. Chapel, 777 Valencia, SF. www.thechapelsf.com.

PUBLIC WORKS BIRTHDAY

The many-roomed experimental Mission music venue that is Public Works celebrates three years of club nights and live shows with an eclectic lineup befitting of its history. The main draw is legendary Austrian DJ Peter Kruder of Kruder & Dorfmeister, but there's also Christian Martin, J Boogie, an Afrolicious DJ set, John Vincent, Vitamin Devo, and Honey Soundsystem's Jackie House. Along with the DJ sets, there's a Radio Silence curated happy hour show with live bands Yalls and Churches in the loft.

Sat/5, 9pm (happy hour at 8:30), \$10-\$20. Public Works, 161 Erie, SF. www.publicsf.com



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628 DIVISADERO

MUSIC NIGHTLIFE

City chicken

BY MARKE B.
marke@sfbg.com



SUPER EGO Where are the monkeys? Where are all the freakin' monkeys?

If you're a fan of **Claude Vonstroke** and his prolific dirty-bird label — and there are millions of us now — that question might come howling to the fore after your first listen to nifty new album *Urban Animal*, his third. Vonstroke's subversively relatable sound is so distinct that as soon as one of the tones of his sui generis sonic palette drops out — hooting monkeys, timpani rolls, zippy whistles, jungle beats, brass interjections, goofy bird puns, calliope synths, sly drops — you begin to wonder if bass music's über-huggable jester has gotten all *introspective* on us.

No fear of that, although he has adopted a new way of working: "I didn't even notice the chimps were missing," Claude told me with a laugh on the phone from LA, where he's staying (although he still considers SF his home). "But I did make this album in a different way in general. Before, I would obsess about one track at a time until it was finished. But now I put down ideas as they come to me and mix them all together — a bass line from here, a drum track from there — from about 20 open folders. It worked out so much better that way."

Thank goddess for Vonstroke: he's our biggest DJ export after Kaskade and Bassnectar — huge enough to play more mainstream gigs like Electric Daisy and HARD, yet his sound is so singular (and smart) that massive fest promoters don't quite know what to do with him. "They usually give us our own space," Vonstroke chuckles. "So much better than being sandwiched between a post-dubstep duo and a pop-EDM act and wondering what the hell to play."

But more than that, he and his dirtybird crew bring an almost perfect version of the one thing dance music often gets horribly wrong: wit. They have an endlessly inventive way of mixing booty music's delicious vulgarity with gorgeous production and a sweet shot of pathos to create a thoughtful, monumental running joke on the dance floor.

That sense of humor remains intact on *Urban Animal*. Despite love-

ly cover art collaging the industrial buildings of his Detroit youth into beautiful beasts and pretty, spaced-out tracks like "The Bridge" and "Can't Wait," Vonstroke still buffs your funny bone.

Consider the pumping, woozy, operatic chipmunk-climaxing "Dood": "I wanted to make a stoned California surfer track, but then the aliens got in there, and it went this kind of 'beam me up' way. Like that one friend on the couch at parties always saying 'Dude, you won't believe this thing that happened...' and it's actually a crazy thing that happened," Claude told me.

Even the lilting, expansive "Can't Wait" has its origins in a funny, familiar club moment. "I was outside a party in Ibiza" — where dirtybird just wrapped up a longtime party residency — "and this absolutely breathtaking track started to play as the sun came up. I still don't know, don't really want to know, the name of the track. But I resolved I would create something like it if I could. Kind of as a way of passing on that feeling." (If it weren't such a part of his DJ repertoire, I'd say that track was Andre Lodemann's "Where Are You Now?")

After wrapping up in Ibiza — an endeavor which, added to his monthly parties here at Mezzanine, a hectic appearance schedule, label duties, and mucho recording, sounds exhausting — Claude's taking a break with his new family down south before hitting town to kick off the **Urban Animal tour Fri/4 at the Regency Ballroom** (9pm-late, \$25-\$30. 1290 Sutter, SF. www.theregencyballroom.com), and to spin at SF's first installment of the great Boiler Room streaming live DJ series.

Expect no bells and whistles beyond those found in the stunning music, however. "Don't worry, I'm not going to parachute in during a storm of lasers and fire canons," Claude assures me. "I'm not the kind of 'big DJ' who has all these '90s cartoons or my own name scrolling across humungous screens. I never really understood why you would want to make your party like watching a giant television. It should be about dancing." **SFBG**

MUSIC LISTINGS

WEDNESDAY 2

ROCK

Amoeba Music: Jagwar Ma, 6 p.m., free.
Brick & Mortar Music Hall: Bronze Radio Return, Graham Colton, 9 p.m., \$10-\$12.
El Rio: Nudes, Meth Sores, Trenches, 9 p.m., \$6.
Hemlock Tavern: Melted Toys, Sam Flax, Free Time, 8:30 p.m., \$7.
Milk Bar: Tournament of Hearts, We Will Be Lions, Sea Knight, 8 p.m., \$5.
Rickshaw Stop: Happy Fangs, Li Xi, Mornings, 8 p.m., \$10.

DANCE

Cat Club: “Bondage A Go Go,” 9:30 p.m., \$5-\$10.
F8: “Housepitality: 3-Year Anniversary,” 9 p.m., \$5-\$10.
Madrone Art Bar: “Rock the Spot,” 9 p.m., free.
Q Bar: “Booty Call,” 9 p.m., \$3.

HIP-HOP

Elbo Room: Michael Marshall, Dana Salzman Band, Rappin’ 4-Tay, 9 p.m., \$8.

ACOUSTIC

Bottom of the Hill: Indianna Hale, Mark Joseph & Missing Pieces, Odd Bird, 8:30 p.m., \$10.
Cafe Divine: Craig Ventresco & Meredith Axelrod, 7 p.m., free.
Chapel: Laura Veirs, Karl Blau, 9 p.m., \$15.
Hotel Utah: Leif Vollebekk, Kristian Rodriguez, David Handler, 8 p.m., \$10-\$12.
Johnny Foley’s Irish House: Terry Savastano, 9 p.m., free.
Plough & Stars: Jeanie & Chuck’s Bluegrass Country Jam, 9 p.m., free.

JAZZ

Amnesia: Gaucho, Eric Garland’s Jazz Session, Amnesiacs, 7 p.m., free.
Le Colonial: Cosmo Alleycats, 7 p.m., free.

INTERNATIONAL

Bissap Baobab: Timba Dance Party, 10 p.m., \$5.
Pachamama Restaurant: “Cafe LatinoAmericano,” 8 p.m., \$5.
Yoshi’s San Francisco: Vinicius Cantuária Quartet, 8 p.m., \$22-\$25.

THURSDAY 3

ROCK

Bottom of the Hill: O Presidente, The She’s, Metacomet, 9 p.m., \$10.
Cafe Du Nord: Should We Run, Tidelands, Foli, Nacosta, 8 p.m., \$10-\$12.
DNA Lounge: Psyclon Nine, Dawn of Ashes, Modern Weapons, Vile Augury, 8 p.m., \$11-\$16.
S.F. Eagle: Aerosols, Luke Sweeney & Wet Dreams Dry Magic, Dead Meat, 9 p.m., \$7.
El Rio: Giggle Party, Mammoth Life, Talking Mountain, 8 p.m., free.
Make-Out Room: Swiftumz, High Anxiety, Nasty Christmas, 7 p.m., \$5.
Milk Bar: Bar Chords, Bedrock Radio, Dandy Lions, 8 p.m., \$7.
Rickshaw Stop: Jagwar Ma, 9:30 p.m., sold out.
SFSU Campus/Cesar Chavez Student Center: Jacco Gardner, Black Cobra Vipers, Free Time, Talk of Shamans, DJ Al Lover, 6 p.m., free.
Slim’s: Father John Misty, Kate Berlant, 9 p.m., \$25.

DANCE

1015 Folsom: “Entheon,” 10 p.m., \$25 advance.
Aunt Charlie’s Lounge: “Tubesteak Connection,” 9 p.m., \$5-\$7.
BeatBox: “Jukebox,” w/ DJ Page Hodel, 9 p.m., \$10.
Boom Boom Room: J-Boogie’s Dubtronic Science, 9:30 p.m., \$7-\$10.
Elbo Room: “Afrolicious,” \$5-\$8.
F8: “Beat Church,” 10 p.m., \$10.
Independent: Shigeto, Beacon, Nitemoves, 9 p.m., \$13-\$15.
Madrone Art Bar: “Night Fever,” 9 p.m., \$5 after 10 p.m.
Underground SF: “Bubble,” 10 p.m., free.
Vessel: “Base,” 10 p.m., \$5-\$10.

HIP-HOP

Brick & Mortar Music Hall: Woman in Dub, Aima

the Dreamer, 9 p.m., \$7-\$9.

ACOUSTIC

Amnesia: Misisipi Mike & The Midnight Gamblers, First Thursday of every month, 9 p.m.
Atlas Cafe: Jinx Jones & Jessica Rose, 8 p.m., free.
Hemlock Tavern: Blind Willies, Wesley Hartley & The Traveling Trees, 8:30 p.m., \$7.
Hotel Utah: Jonah Smith, Jeff Campbell, 9 p.m., \$10.
Lost Weekend Video: San Francisco. Calvin Johnson, 10 p.m.
Musicians Union Local 6: San Francisco Singer-Songwriters’ Workshop, 6:30 p.m., \$25.
Plough & Stars: Shannon Céili Band, 9 p.m., free.

JAZZ

Bottle Cap: North Beach Sound, 7 p.m., free.
Le Colonial: Steve Lucky & The Rhumba Bums, 7:30 p.m.
Royal Cuckoo: Chris Siebert, 7:30 p.m., free.
Savanna Jazz Club: Savanna Jazz Jam with Eddy Ramirez, 7:30 p.m., \$5.
Top of the Mark: Stompy Jones, 7:30 p.m., \$10.

INTERNATIONAL

Bissap Baobab: “Pa’Lante!,” 10 p.m., \$5.
Pachamama Restaurant: “Jueves Flamencos,” 8 p.m., free.

BLUES

50 Mason Social House: Bill Phillippe, 5:30 p.m., free.
Biscuits and Blues: Dennis Jones, 7 & 9 p.m., \$15.

EXPERIMENTAL

Artists’ Television Access: “That Shining Sound,” 8 p.m., \$7.
Luggage Store: NorCal Noise Fest XVII: Satellite Session, 8 p.m., \$6-\$10.

SOUL

Feinstein’s at the Nikko: Oleta Adams, 8 p.m., \$30-\$70.

FRIDAY 4

ROCK

Amoeba Music: Hot Lunch, 6 p.m., free.
Cafe Du Nord: This Charming Band, Bang On, 9 p.m., \$10.50-\$12.
Chapel: Freakons, aka Freakwater + Mekons, 9 p.m., \$20.
DNA Lounge: Annabella Lwin, Unfortunate Bastard, Castles in Spain, 9 p.m., \$15-\$20.
El Rio: Friday Live: Year of the Fist, 10 p.m., free.
Hemlock Tavern: Pure Bliss, Darlingchemicalia, Void Boys, 9:30 p.m., \$6.
Hotel Utah: American Professionals, Real Numbers, Agony Aunts, Love Axe, 9 p.m., \$10.
Independent: Thee Oh Sees, 3 p.m., free.
Make-Out Room: Chuck Prophet & The Mission Express, 7:30 p.m., \$15.
Neck of the Woods: Bottom Dollars, Soft Sun, 9 p.m., \$5-\$8; Races, Only You, Taxes, 9:30 p.m., \$8-\$10.
Rickshaw Stop: Half Moon Run, MisterWives, Aaron Axelsen, 9 p.m., \$12.
Slim’s: Calexico, Robert Ellis, 9 p.m., \$25.
Yoshi’s San Francisco: Fab Faux, 8 & 10 p.m., \$46-\$75.

DANCE

1015 Folsom: Polish Ambassador, Phaeleh, DJ Vadim, 10 p.m., \$17.50 advance.
Amnesia: “Brass Tax,” 10 p.m., \$5.
BeatBox: “Soul Krush,” 10 p.m., \$20.
Cat Club: “Strangelove: Undead Wedding,” 9:30 p.m., \$7 (\$3 before 10 p.m.).
DNA Lounge: “The Twilight Zone,” 9 p.m., \$5-\$15.
Elbo Room: “F*ck Yeah!: The Afterbarge,” 10 p.m., \$8-\$10.
Lookout: “HYSL,” 9 p.m., \$3.
Madrone Art Bar: “Dirty Rotten Dance Party,” 9 p.m., \$5.
Mezzanine: “Future Fridays,” 9 p.m., \$10-\$18.
Mighty: “Body & Soul,” 10 p.m., \$25 advance.
Monarch: Justin Jay, Ardalan, Hi-Tem, Peter C, 10 p.m., \$7-\$10.
Powerhouse: “Nasty,” 10 p.m., \$5.

CONTINUES ON PAGE 24 >>

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10.25 VITALIC
10.26 REMEDY HALLOWEEN
10.31 THE MAGICIAN - TENSNAKE
11.01 ONE MORE TIME. DAFT PUNK TRIBUTE
11.02 JAMIE JONES
11.04 K. MICHELLE
11.08 ROGER SANCHEZ
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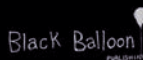
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Sub-Mission Art Space: “Requiem: Second Annual Mad Monster Party,” 9:30 p.m., \$5.
Temple: “Sunglasses at Night: 3-D Edition,” 10 p.m., \$20.
Underground SF: “Push the Feeling,” 9 p.m., \$5 advance.

ACOUSTIC

Amnesia: Deslondes, Eight Belles, 9 p.m., \$7-\$10.
Amoeba Music: Billy Bragg, 3 p.m., free.
Bottom of the Hill: Surreal Estate, Waiting Room, Heather Strange, noon, \$15-\$20.
Brick & Mortar Music Hall: Dead Winter Carpenters, Ocha La Rocha, Jigsaw Night, 9 p.m., \$15-\$20.
Independent: Easy Leaves, West Coast



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Ramblers, 9 p.m., \$14-\$16.
Plough & Stars: “Super Bluegrass Weekend: Vol. 8,” 9 p.m., \$10-\$15.
Riptide: Sweet Chariot, 9:30 p.m., free.
Three Parkside: Ha Ha Tonka, Samantha Crain, M. Lockwood Porter, 9 p.m., \$12.

JAZZ

Savanna Jazz Club: Savanna Jazz Trio, 7 p.m., \$8.
SFJAZZ Center: SFJAZZ Collective Jam Sessions, 7 & 8:30 p.m., \$25.

BLUES

Biscuits and Blues: Rick Estrin & The Nightcats, 7:30 & 10 p.m., \$22.

SOUL

El Rio: “Hard French,” 2 p.m., \$7.
Elbo Room: “Saturday Night Soul Party,” 10 p.m., \$10 (\$5 in formal attire).
Feinstein's at the Nikko: Oleta Adams, 7 p.m., \$30-\$70.

SUNDAY 6

ROCK

DNA Lounge: Saxon, Fozzy, Halcyon Way, Hatriot, Hysteria, 7 p.m., \$20-\$25.
Hemlock Tavern: Ancient Warlocks, 9 p.m., free.
Hotel Utah: Golden Suits, Dream House, Devil and a Penny, 8 p.m., \$8-\$10.
Slim's: You Me at Six, Cute Is What We Aim For, Conditions, Dinosaur Pile-Up, 7 p.m., \$16.
Three Parkside: Scraper, Crooked Bangs, Mane, Cold Circuits, 8 p.m., \$7.

DANCE

Elbo Room: “Dub Mission,” 9 p.m., \$6.
Knockout: “Sweater Funk,” 10 p.m., free.
Public Works: Real Bad: Recovery, 6 p.m., \$20-\$40.

HIP-HOP



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El Rio: “Swagger Like Us,” 3 p.m.

ACOUSTIC

Chapel: Steve Earle, Justin Townes Earle, 9 p.m., \$30-\$35.
Independent: Leftover Salmon, 8 p.m., \$25.
Swedish American Hall: Josh Krajcik, Travis Hayes, 8 p.m., \$15.

COUNTRY

Riptide: “The Hootenanny West Side Revue,” 7:30 p.m., free.

MONDAY 7

ROCK

Brick & Mortar Music Hall: No Joy, Wild Moth, Burnt Palms, 9 p.m., \$10-\$12.
Cafe Du Nord: EV Kain, Fever the Ghost, Clear Plastic, 8:30 p.m., \$10.
Elbo Room: Spittin' Cobras, Flexx Bronco, Party Force, 8 p.m., \$7.
Hemlock Tavern: Asada Messiah, Widower, Destroyer of Light, 6 p.m., \$6.
Slim's: Katatonia, Cult of Luna, Tesseract, Intronaut, 7 p.m., \$25.

DANCE

DNA Lounge: “Death Guild,” 9:30 p.m., \$3-\$5.
Independent: Delorean, Superhumanoids, 8 p.m., \$18-\$20.

TUESDAY 8

ROCK

Amnesia: Major Powers & The Lo-Fi Symphony, 9 p.m.
Boom Boom Room: Independents, Huntinanny, 9:30 p.m., \$5-\$7.
Bottom of the Hill: Sugar Ponies, Lucas Ohio Pattie, Muncie, 9 p.m., \$8.
Cafe Du Nord: Hugh Cornwell, Brothers of Brazil, 9 p.m., \$15-\$18.
Hemlock Tavern: Babies, Tony Molina, Alex Bleeker & The Freaks, 8:30 p.m., \$8.
Hotel Utah: Stock Foto, Dirty Pillows, 8 p.m., \$8.
Independent: Sir Sly, Chain Gang of 1974, Bel Heir, 8 p.m., \$12-\$14.
Knockout: Lucabrazzi, Bite, Jingoos, DJ Dr. Sound Mind, 9:30 p.m., \$6.
Rickshaw Stop: Dan Croll, James & Evander, Aaron Axelsen, 8 p.m., \$14-\$16.

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Hearts on fire

Studium Teatralne makes its Bay Area debut with a heroic Holocaust tale

BY ROBERT AVILA
arts@sfbg.com

THEATER An actor rakes a thick piece of chalk across the floor with a few swift, violent strokes, transforming a bare stage into the layout of an apartment or the plan of a Polish street. Three more actors join him in filling out the scenes, uprooted from time and rearranged in a deliberate design of their own — scenes erased and redrawn with practically every shift in a fluid, snaking narrative that joins the present day with World War II, the Warsaw Ghetto, and the career of a young Jewish woman named Izolda, who passes herself off as an Aryan in a heroic attempt to save herself and her husband from an apocalyptic night.

If the ghostly chalk outlines of the set morph with a brusqueness that suggests the ferocity of both war and time to remake the world, Izolda's story of love and determination offers an agency of its own. Wrenched from the daunting numbers and general darkness of the Holocaust, they come into mesmerizing focus in *The King of Hearts is Off Again*, a barebones yet highly evocative piece of physical theater by Warsaw's Studium Teatralne, which adapts Polish journalist-turned-author Hanna Krall's internationally acclaimed 2006 novel, *Chasing the King of Hearts* (now available in an English translation from Peirene Press).

This week, in Studium Teatralne's Bay Area debut, the San Francisco International Arts Festival presents *The King of Hearts is Off Again* in both San Francisco and the East Bay. Performed in Polish with English supertitles, the piece showcases the work of a company grounded in the influential career of Polish director Jerzy Grotowski (1933–1999), world-renowned innovator and practical theoretician of “poor theater.”

Piotr Borowski, who directed the production, was an actor and musi-



STUDIUM TEATRALNE PHOTO BY KAZIK ROLBIECKI

cian with Poland's famed experimental company Teatr Gardzienice in the 1970s and '80s. After that he joined the Workcenter of Jerzy Grotowski in Pantedera, Italy, where he stayed until 1994, when he became artistic director of Studium Teatralne.

“Mainly what I've acquired from working with Grotowski is a constant, systematic work on the harmony of three things: body, feelings, and intellect,” relates Borowski in a recent email exchange. “Incidentally, this idea is few thousand years old. On the other hand, the topics for my dramatic work flow directly from the circumstances of our contemporary times.”

The details and lacunae of Izolda's dramatized but true story emerge from the ghostly outlines of a past now barely visible in Poland, suspended somewhere between blissful ignorance and perturbing rumination.

“In Poland, before World War II, Jews were about 10 percent of the population,” continues Borowski, “about three million people. The ones that were left numbered 20,000. We have struggled to convey this emptiness through the empty stage, minimal props, a small number of actors, in order to focus on the main idea. One of the most important things in the set is the floor. It is an old Synagogue's polychrome. We are stepping on it, symbolically ruining it. The world's culture of sacral paintings is being destroyed. There are hardly any Jews in Poland any-

more. Most of all, there are hardly any traces of their culture left. Our viewers in Poland can feel that, and we talk about it a lot, especially with the younger generation.”

Grotowski and the refined aesthetics of poor theater grew in the 1960s in part as a response to the lavish spectacle offered by cinema, but also in a politically repressive period in which metaphor was key to discussing the lived reality shared by artists and their audience. Today's Polish stage has evolved in strikingly different directions since 1989 and the fall of communism. The avant-garde today — in the work of Krystian Lupa or

Krzysztof Warlikowski, for example — tends toward work of monumental proportions, as Borowski readily admits.

“When it comes to the direction of the Polish theater today I am not the go-to expert. I am still representing the off-center of theater whose significance is marginal today. It used to have a clear role in times of a system where censorship existed. But now, when we have freedom and a fierce market economy, the big productions and money become more important to people.”

Borowski adds that it is not a question of one approach or another, but rather of making work that confronts contemporary reality.

“It is essential that we create performances that are relevant for today. That has always been hard to do, as far as I can remember. The main goal that I had set out for myself is the goal towards human development, and what I'm trying to show on stage is the [way] beyond simple acceptance and habitual perception of so many things. Not a rebellion but an alternate perception.” **SFBG**

THE KING OF HEARTS IS OFF AGAIN

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SUN, OCT 6

DELOREAN
SUPERHUMANIDS
MON, OCT 7

SIR SLY
THE CHAIN GANG OF 1974
TUE, OCT 8

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FIGO, THE MEAT SLUTS
SAT, OCT 12

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THU, OCT 10

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ARTS + CULTURE DANCE | MELECIO ESTRELLA (LEFT) AND FELIPE BARRUETO-CABELLO (RIGHT) PERFORM IN JOE GOODE'S *HUSH*. PHOTO BY MARGO MORITZ

BY RITA FELCIANO

arts@sfbg.com

DANCE Considering its name — *Hush* — it should have come as no surprise that Joe Goode's latest look at the ultimate loneliness that infects us all, whether imposed or self-inflicted, is a very quiet piece. Being hushed is something we learn as babies, at the family table, in school, and at the movies. But more seriously, it becomes an essential tool for survival for those who may be perceived as "different."

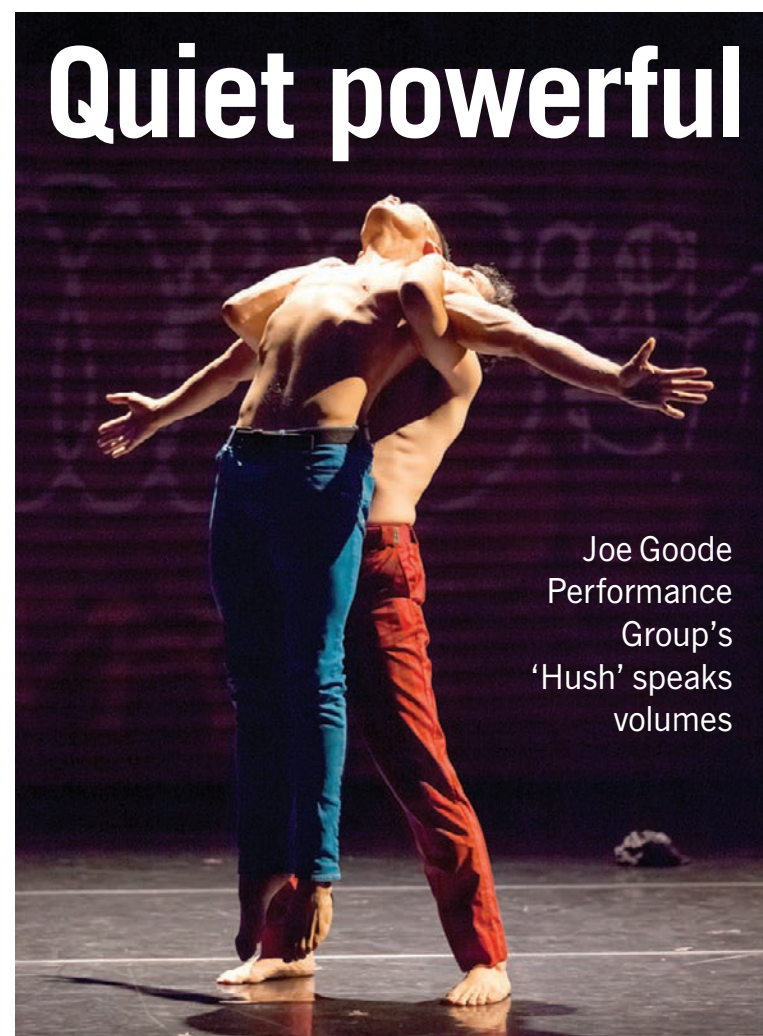
At barely an hour, *Hush* is another variation on a theme that has threaded itself through Goode's works since the beginning. Unfortunately, unless you are a romantic or naïve, being on the outside happens to be a quintessential human condition. Goode approaches it from the particular perspective of a gay man. It's his genius that he manages to frequently mine that driving concern for new and convincing theatrical expressions — a quality that distinguishes art from advocacy.

Hush feels like chamber music. It's condensed, tight, and weaves a spell like a spider's web. The tone is subdued, and there's a film noir quality to Erik Flatmo's set, with its half-empty bar. You can practically smell stale beer. Foley artist Sudhu Tewari's brilliant sound effects suffuse this environment with a hyper-real vibe — somewhere between a comic strip and the proverbial nails on a chalkboard board.

While Goode doesn't perform himself, you can hear him in the language for his characters, which is drawn from interviews with him (a practice he already used in last year's *When We Fall Apart*). His own voice comes through most explicitly in *Hush*'s songs, some of whose lyrics were printed in the program. I do wish we had been given access to all of them.

But *Hush* can also feel like a musical in which dance stays subsidiary to other theatrical aspects. At its strongest, it takes over in ways that words cannot.

The piece focuses on two characters, portrayed by Melecio Estrella as a "sissy boy," and Damara Vita Ganley, as a woman whose "body got touched on places I didn't want to." Neither of these creations accept victimhood. They refuse to be hushed. Both performers are accomplished actor-dancers who were a joy to watch every second they were on stage, and they happen to also be the company's best singers. At first Estrella is hardly able to get a sound out in the bar's open mic, but he learns quickly. Finally, he



Joe Goode Performance Group's 'Hush' speaks volumes

stands up to his bullying tormentors and spits out a lengthy scholarly disquisition on sexuality and asexuality that sounded like it was straight out of an academic paper. I have no idea whether this was science or imagination, but Estrella was magnificent in a feat of rhetoric that could not be ignored and ultimately empowered him.

Putting a rape scene on stage is probably the most daring thing Goode has done. I dreaded the prospect. On her way home — the road she follows looks like something out of *The Wizard of Oz* — Ganley drops her purse, stops to pick up a flower (a sentimental touch), and is attacked by three hooded individuals. In the choreography, performed in silence if I remember correctly, she gets lifted, pulled, yanked, and stretched for a considerable amount of time. In the end she picks up her purse and walks home, her heels clacking in the night. Later on, the laconic give-and-takes between her and Andrew Ward, who tries to help, beautifully suggests a relationship based on mutual respect.

Elsewhere, a gorgeous duet between Estrella and Felipe Barrueto-Cabello called up an increasingly passionate love affair. It started out with almost accidental touches and

withdrawals — Barrueto-Cabello is a master of reticence — but gradually built into a tempestuous encounter when, the men having stripped off their undershirts, you couldn't quite tell any more who was who.

If I have one regret about *Hush* is that the stories of the other characters were not more developed: Jessica Swanson as the driven career woman, Ward's sympathetic bartender-listener, Alexander Zendzian's vegetable lover, and Barrueto-Cabello's moonstruck lover. The scene between the careerist Swanson and the pickle-making Zendzian — thank you, sound designer Tewari — sparkled with humor, but it just was too cartoonish to become emotionally resonant.

Hush ends with a rousing, operatic finale, a song-and-dance number in which the cast proclaimed its determination to be silenced no longer. No question that's a welcome thought — but given the complexities of the issues involved, it also felt a little too much like Broadway. **SFBG**

HUSH

Thu/3-Fri/4, 8pm; Sat/5, 7 and 9pm, \$15-\$70

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ARTS + CULTURE STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com.

THEATER

OPENING

Carrie: The Musical Victoria Theatre, 2961 16th St, SF; www.rayofflighttheatre.com. \$25-36. Opens Fri/4, 8pm. Runs Wed-Sat, 8pm (also Oct 26, 11:30pm; Nov 2, 2pm). Through Nov 2. Just in time to complement the *Carrie* film remake, Ray of Light Theatre performs the musical adaptation (initially a Broadway flop, then a re-tooled off-Broadway hit) of the Stephen King horror novel.

The Disappearance of Mary Rosemary Phoenix Theatre, 414 Mason, SF; secondwind.8m.com. \$15-25. Opens Fri/4, 8pm. Runs Thu-Sat, 8pm; Sun, 2pm. Through Oct 26. Writer-director Ian Walker's ghost story is adapted from J.M. Barrie's *Mary Rose*.

Forbidden Fruit Garage, 715 Bryant, SF; www.brownpapertickets.com. \$25. Previews Thu/3, 8pm. Opens Fri/4, 8pm. Runs Fri-Sat and Mon, 8pm. Through Oct 28. Back Alley Theater and Footloose present the West Coast premiere of Jeff Beidillon's stylized love story that takes on social and religious conformity.

An Indian Summer Exit Theatre, 156 Eddy, SF; www.wehavemet.org. \$20-40. Opens Fri/4, 8pm. Runs Thu-Sat, 8pm. Through Oct 19. Multi Ethnic Theater performs Charles Johnson's drama set in the 1980s Deep South.

It's a Bird ... It's a Plane ... It's Superman Eureka Theatre, 215 Jackson, SF; www.42ndstmoon.org. \$25-75. Previews Wed/2-Thu/3, 7pm; Fri/4, 8pm. Opens Sat/5, 8pm. Runs Wed-Thu, 7pm; Fri, 8pm; Sat, 6pm (also Oct 12, 1pm); Sun, 3pm. Through Oct 20. 42nd Street Moon kicks off its 21st season with this 1966 musical homage to the Man of Steel.

The Scion Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-100. Opens Fri/4, 8pm. Runs Fri, 8pm; Sat, 8:30pm. Through Oct 26. Popular solo performer Brian Copeland (*Not a Genuine Black Man*, *The Waiting Period*) performs a workshop production of his latest, "a tale of privilege, murder, and sausage." The show has its official world premiere Jan. 9, 2014.

The Taming Thick House, 1695 18th St, SF; www.crowdedfire.org. \$10-35. Previews Thu/3-Sat/5, 8pm. Opens Mon/7, 8pm. Runs Wed-Sat, 8pm (no show Oct 9). Through Oct 26. Crowded Fire Theater presents the world premiere of Lauren Gunderson's modern farce.

The Voice: One Man's Journey into Sex Addiction and Recovery EXIT Theatre, 156 Eddy, SF; www.theexit.org. \$15-25. Opens Fri/4, 8pm. Runs Fri-Sat, 8pm. Through Oct 26. David Kleinberg performs his autobiographical solo show.

ONGOING

Acid Test: The Many Incarnations of Ram Dass Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Fri, 8pm; Sat, 8:30pm. Through Oct 12. Playwright Lynne Kaufman invites you to take a trip with Richard Alpert, aka Ram Dass (Warren David Keith) —



CRISTINA ANN OESCHGER STARS IN *CARRIE: THE MUSICAL*.

PHOTO BY ERIK SCANLON

one of the bigwigs of the psychedelic revolution and (with his classic book, *Be Here Now*) contemporary Eastern-looking spirituality — as he recounts times high and low in this thoughtful, funny, and sometimes unexpected biographical rumination on the quest for truth and meaning in a seemingly random life. Directed by Joel Mullenix, the narrative begins with Ram Dass today, in his Hawaiian home and partly paralyzed from a stroke, but Keith (one of the Bay Area's best stage actors, who is predictably sure and engagingly multilayered in the role) soon shakes off the stiff arm and strained speech and springs to his feet to continue the narrative as the ideal self perhaps only transcendental consciousness and theater allow. Nevertheless, Kaufman's fun-loving and extroverted Alpert is no saint and no model of perfection, which is the refreshing truth explored in the play. He's a seeker still, ever imperfect and trying for perfection, or at least the wisdom of acceptance. As the privileged queer child of a wealthy Jewish lawyer and industrialist, Alpert was both insider and outsider from the get-go, and that tension and ambiguity make for an interesting angle on his life, including the complexities of his relationships with a homophobic Leary, for instance, and his conservative but ultimately loving father. Perfection aside, the beauty in the subject and the play is the subtle, shrewd cherishing of what remains unfinished. *Note: review from an earlier run of this show.* (Avila)

Beautiful: The Carole King Musical Curran Theatre, 445 Geary, SF; www.shnsf.com. \$55-210. Tue-Sat, 8pm (also Sat and Oct 9 and 16, 2pm); Sun, 2 and 7:30pm (no evening show Oct 13 or 20). Through Oct 20. Pre-Broadway premiere of the musical about the legendary songwriter.

Band Fags! New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Wed-Sat, 8pm; Sun, 2pm. Through Oct 13. New Conservatory Theatre Center performs the West Coast premiere of Frank Anthony Polito's coming-of-age tale, set in 1980s Detroit.

"Bay One Acts Festival" Tides Theatre, 533 Sutter, SF; www.bayoneacts.org. \$20-40. Programs One and Two run in repertory Wed/2-

Sat/5, 8pm. The 2013 BOA fest presents the world premieres of 13 short plays in partnership with 13 Bay Area theater companies.

BoomerAging: From LSD to OMG Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Tue, 8pm. Extended through Oct 29. Will Durst's hit solo show looks at baby boomers grappling with life in the 21st century.

Buried Child Magic Theatre, Fort Mason Center, Bldg D, Third Flr, SF; www.magictheatre.org. \$20-60. Tue, 7pm; Wed-Sat, 8pm (also Wed/2, 2:30pm); Sun, 2:30. Extended through Oct 13. Magic Theatre performs a revival of Sam Shepard's Pulitzer-winning classic.

Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$32-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

Geezer Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$25-50. Wed-Thu, 8pm; Sat, 5pm. Through Oct 26. Geoff Hoyle's hit solo show, a comedic meditation on aging, returns to the Marsh.

Macbeth Fort Point, end of Marine Dr, Presidio of San Francisco, SF; www.weplayers.org. \$30-60. Thu/3-Sun/6, 6pm. We Players perform the Shakespeare classic amid Fort Point's Civil War-era fortress.

1776 ACT's Geary Theater, 415 Geary, SF; www.act-sf.org. \$20-160. Wed/2-Sat/5, 8pm (also Wed/2 and Sat/5, 2pm); Sun/6, 2pm. American Conservatory Theater performs the West Coast premiere of Frank Galati's new staging of the patriotic musical.

Sex and the City: LIVE! Rebel, 1760 Market, SF; trannyshack.com/sexandthecity. \$25. Wed, 7 and 9pm. Open-ended. It seems a no-brainer. Not just the HBO series itself — that's definitely missing some gray matter — but putting it onstage as a drag show. *Mais naturellement!* Why was *Sex and the City* not conceived of as a drag show in the first place? Making the sordid not exactly palatable but somehow, I don't know, friendlier (and the canned a little canner), Velvet Rage Productions mounts two verbatim episodes from the widely adored cable show, with Trannyshack's Heklina in a smashing portrayal of SJP's Carrie; D'Arcy Drollinger stealing much of the show as ever-randy Samantha (already more or less a gay man trapped in a woman's body); Lady Bear as an endearingly out-to-lunch Miranda; and ever assured, quick-witted Trixie Carr as pent-up Charlotte. There's also a solid and enjoyable supporting cast courtesy of Cookie Dough, Jordan Wheeler, and Leigh Crow (as Mr. Big). That's some heavyweight talent trodding the straining boards of bar Rebel's tiny stage. The show's still two-dimensional, even in 3D, but noticeably bigger than your 50" plasma flat panel. (Avila)

"Shocktoberfest 14: Jack the Ripper" Hypnodrome, 575 10th St, SF; www.thrillpeddlers.com. \$25-35. Opens Thu/3, 8pm. Runs Thu-Sat and Oct 29-30, 8pm. Through Nov 23. Thrillpeddlers presents their 14th annual Grand Guignol show, "a evening of horror, madness, spanking, and song."

To Sleep and Dream Z Below, 470 Florida, SF; www.therhino.org. \$15-30. Wed/2-Sat/5, 8pm; Sun/6, 3pm. Theatre Rhinoceros performs writer-director John Fisher's North Bay-set drama about the challenges of love. **SFBG**

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SUN OCT 6 9PM FREE	ANCIENT WARLOCKS
MON OCT 7 EARLY 6PM \$6	ASADA MESSIAH Widower (Austin), Destroyer of Light (Austin)
LATER 9:30PM FREE	PUNK ROCK SIDESHOW
TUE OCT 8 8:30PM \$8	THE BABIES (membs of Vivian Girls, Woods), Tony Molina, Alex Bleeker and the Freaks
WED OCT 9 8:30PM \$5	VENKMAN Bad Daddies, Brain Attack, No Business
THU OCT 10 8:30PM \$6	COMMAND CONTROL Momotaro, What Fun Life Was
FRI OCT 11 9:30PM \$7	TJUTJUNA Permanent Collection, Groonies
SAT OCT 12 9PM \$7	PEACE CREEP Gaytheist, Monogamy Party, Sex Snobs

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On the Cheap listings are compiled by Guardian staff. Submit items for the listings at lists@sfbg.com. For further information on how to submit items for the listings, see Selector.

WEDNESDAY 2

Nicholson Baker Booksmith, 1644 Haight, SF; www.booksmith.com. 7:30pm, free. The author reads from his new novel *Traveling Sprinkler*, featuring the same protagonist as his previous best-seller, *The Anthologist*.
Marty Brounstein Northbrae Community Church, 941 the Alameda, Berk; (510) 526-3805. 7:30pm, \$5 suggested donation. The author speaks about his book *Two Among the Righteous Few: A Story of Courage in the Holocaust*.
Cory Doctorow SF Main Library, 100 Larkin, SF; www.sflpl.org. 6pm, free. The noted author appears in conjunction with "One City One Book: San Francisco Reads," discussing his novel *Little Brother*.
LGBT Career Fair SF LGBT Center, 1800 Market, SF; register at lgbtcareerfair30.eventbrite.com. Noon-3pm, free. The nation's largest LGBT career fair unites job seekers with leading Bay Area employers.

THURSDAY 3

Bob Shacochis Booksmith, 1644 Haight, SF; www.booksmith.com. 7:30pm, free. The author reads from his new thriller *The Woman Who Lost Her Soul*.

FRIDAY 4

St. Vartan Armenian Church Bazaar and Food Festival St. Vartan Armenian Church, 650 Spruce, Oakl; www.stvartanoakland.org. 5:30pm-midnight (also Sat/5, noon-midnight), \$1-3. Calling all Armenian food fans: this fest is your jam for authentic cuisine, with full meals available until 8pm. Also on tap are cultural displays, dancing, games for kids, and more.

SATURDAY 5

Arab Cultural Festival Union Square, Powell at Geary, SF; www.arabculturalcenter.org. Noon-6pm, free. This year's theme is "Celebrating the Golden Era of Arabic Music," so expect to see an array of traditional music (including Algerian singer Fella Oudane and Palestine hip-hop crew DAM), theater, and folkloric dance performances taking the stage. Between acts, browse a bazaar featuring jewelry, crafts, and other artwork — plus spices, teas, traditional foods, and more.
Berkeley Indigenous Peoples Day Pow Wow and Indian Market Civic Center Park, Allston at MLK, Berk; www.ipdpowwow.org. 10am-6pm, free. A full day of indigenous culture, with Native California and Aztec dancers, drumming, dance contests, Native American food and crafts, and more.

SF SPCA's 145th Anniversary Carnival SF SPCA, 201 Alabama, SF; www.sfspca.org. 11am-6pm, free. Adoption fees are waived all weekend in honor of the organization's landmark anniversary, which will be celebrated with a carnival-themed street fair. Food trucks, a *Steve Silver's Beach Blanket Babylon* cast performance, and a doggie costume contest (registration begins at 11am; contest at 1:15pm) are sure to be among the highlights.
"Star Wars Reads Day!" Books Inc., 601 Van Ness, SF; (415) 776-1111. 7pm, free. With authors Pablo Hidalgo (of *Star Wars* com) and Steven Sansweet ("head of fan relations" at Lucasfilm), plus movie trivia, giveaways, and "members of the Golden Gate Garrison of the 501st Legion," which means you're pretty likely to see at least one fantastically realistic R2-D2 rolling around.

SUNDAY 6

"Bikes to Books" tour and reading For bike tour, meet at Jack London (north side) and South Park, SFL www.burritojustice.com. 10:30am-2pm, free. Reading, Jack Kerouac Alley (near Broadway and Columbus), SF; www.burritojustice.com. 2-4pm, free. Follow the "Bikes to Books" literary street map (created by Guardian contributor Nicole Gluckstern and local-history buff Burrito Justice) from Jack London to Jack Kerouac, then settle in for a City Lights Bookstore-adjacent reading hosted by Evan Karp.
"A Day on the Water" Cesar Chavez Park, Berkeley Marina, Berk; tennrlw.wix.com/a-day-on-the-water. 11am-6pm, free. Free waterfront music festival heavy on the reggae and classic-rock genres, with Zulu Spear, Rock Candy, Caesar Myles and the Dreaded Truth, and more.
Coit Tower 80th Birthday Celebration News conference at Coit Tower, 1 Telegraph Hill, SF; www.protectcoittower.org. 10am, free. Party and art show, Live Worms Gallery, 1345 Grant, SF; www.sflivewormsgallery.com. 6-9pm, free. Celebrate the SF landmark and its benefactor, Lillie Hitchcock Coit, with a Coit Tower birthday cake in the morning. In the evening, head to Live Worms to check out artwork by muralists who worked on the original project, plus new works by San Francisco artists inspired by Coit Tower.

MONDAY 7

Lily Brett Booksmith, 1644 Haight, SF; www.booksmith.com. 7:30pm, free. The NY-based author reads from her new book, *Lola Bensky*, about a teenage rock journalist covering London's late-1960s scene.

TUESDAY 8

Colin Winnette Booksmith, 1644 Haight, SF; www.booksmith.com. 7:30pm, free. The author reads from *Fondly*, a tale of a Texas family comprising two linked novellas. **SFBG**

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Go North, film fan

WHAT TO SEE AT THE MILL VALLEY FILM FESTIVAL

Run & Jump (Steph Green, Ireland/Germany) San Francisco-born director Steph Green's first feature is a likable seriocomic about an Irish family trying to adjust to some drastic, unforeseen changes. After suffering a stroke and coming out of a coma, Conor Casey (Edward MacLiam) is a changed man — uncommunicative, sometimes volatile, seldom at all like the beloved husband and father he was. As wife Venetia (Maxine Peake) and their two kids tiptoe around him, they get a houseguest in the form of American neurologist Ted (Will Forte), who's here to study Conor's recovery (or lack thereof) with clinical detachment. The reserved, emotionally withdrawn Yank finds himself drawn into the Caseys' shared warmth, particularly in its current need for a fill-in adult male — opening up to the children and, more riskily, striking romantic sparks with the Mrs. A bit formulaic but a crowd-pleaser nonetheless, the film is perhaps most notable for its winning dramatic turn by *Saturday Night Live* alum Forte, also at MVFF in Alexander Payne's *Nebraska*. *Fri/4, 9:15pm, and Sun/6, 1pm, Sequoia.* (Dennis Harvey)

Imagine (Andrzej Jakimowski, Poland) Andrzej Jakimowski's quiet yet sometimes exhilaratingly original film manages to make blindness relatable as perhaps never before in a primarily visual medium. Ian (Edward Hogg) is an enigmatic Englishman who shakes up a Lisbon facility for his fellow sightless with radical ideas and an insistence that residents push their limits — throwing away their canes, moving about more boldly in the world via developing almost superhuman attentiveness to sound reverberation as their guide. There are a couple astounding (and hair-raising) sequences where the viewer's own sensory intake is focused in unfamiliar ways. Mysterious, peculiar, and wistful, *Imagine* is uneven but often arrestingly memorable, its biggest minus being a musical score that mistakenly thinks this is an antic comedy. *Sat/5, 6:15pm, and Sun/6, 6:30pm, Smith Rafael.* (Harvey)

Desert Runners (Jennifer Steinman, US) It's appropriate that Mill Valley, starting point of the legendary Dipsea Race, hosts the US premiere of this doc about a group of runners who attempt to complete the 4 Deserts Race Series, which stages ultramarathons across unforgiving terrain in Chile, China, Egypt, and Antarctica. Each athlete has his or her own stirring backstory, and each shows incredible grit in the

face of injuries and intense dehydration. Darker moments come courtesy of petite Aussie Samantha's mid-race encounter with a would-be rapist, and the news that a competitor (not featured in the film) has died along the trail. But *Desert Runners* is ultimately an admiring portrait of its charismatic subjects (all white, all presumably able to afford the \$20,000-plus total cost of entering all four races) who willingly subject themselves to extreme bodily harm. It's up to the viewer to decide if they're inspirational, or kinda nuts. Or both. *Sun/6, 2:15pm, Sequoia; Oct 12, 5:45pm, 142 Throckmorton.* (Cheryl Eddy)

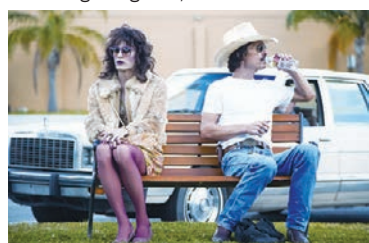
Le Week-End (Roger Michell, UK) Director Roger Michell and writer Hanif Kureishi first collaborated two decades ago on *The Buddha of Suburbia*, when the latter was still in the business of being Britain's brashest multiculti hipster voice. But in the last 10 years they've made a habit of slowing down to sketching portraits of older lives — and providing great roles for the nation's bottomless well of remarkable veteran actors. Here Lindsay Duncan and Jim Broadbent play a pair of English academics trying to re-create their long-ago honeymoon's magic on an anniversary weekend in Paris. They love each other, but their relationship is thorny and complicated in ways that time has done nothing to smooth over. This beautifully observed duet goes way beyond the usual adorable-old-coot terrain of such stories on screen; it has charm and humor, but these are unpredictable, fully rounded characters, not comforting caricatures. *Mon/7, 6:30pm, and Oct 11, 5:15pm, Sequoia.* (Harvey)

Like Father, Like Son (Hirokazu Kore-eda, Japan) A yuppie Tokyo couple are raising their only child in workaholic dad's image, applying the pressure to excel at an early age. Imagine their distress when the hospital phones with some unpleasant news: It has only just been learned that a nurse mixed up their baby with another baby, with the result that both families have been raising the "wrong" children



these six years. Polite, forced interaction with the other clan reveals that both sides have something to learn about parenting. This latest from Japanese master Hirokazu Kore-eda (1998's *After Life*, 2004's *Nobody Knows*, 2008's *Still Walking*) is, as usual, low-key, beautifully observed, and in the end deeply moving. *Oct 9, 2:30pm, Smith Rafael; Oct 12, 8pm, Lark.* (Harvey)

Dallas Buyers Club (Jean-Marc Vallée, US) Jared Leto appears in person for this screening of Jean-Marc Vallée's well-crafted, based-on-true events drama about the early days of the AIDS epidemic, specifically focusing on the struggles patients faced in getting safe, effective medication.



Leto, who has lately been focusing on his music career, has a standout supporting turn as Rayon, a transgender woman who loves Marc Bolan, gowns, and sparring with business partner Ron Woodroof (Matthew McConaughey). Look for Leto and McConaughey — the best he's ever been, as a good ol' boy and confirmed homophobe who becomes an activist and agitator after contracting HIV — to earn plenty of notice come awards season. *Oct 10, 6:30pm, Smith Rafael.* (Eddy)

At Middleton (Adam Rodgers, US) Star and co-producer Andy Garcia will be on hand for the local premiere of this romantic comedy co-starring Vera Farmiga. They play strangers paying introductory visits to the titular (fictive) college with offspring on the brink of leaving home and starting independent adult lives. Everyone is temperamentally ill-matched — jokester mom with humorless daughter, persnickety dad with laid-back son — but during the course of the day strolling around campus, frissons of romance and new self knowledge occur on both sides of the generation gap. Adam Rodgers' feature is pleasant but a little too pat, relying overmuch on the appeal of lead actors who've been better served elsewhere. *Oct 12, 5pm, and Oct 13, 11:15am, Sequoia.* (Harvey) **SFBG**

The 36th Mill Valley Film Festival runs Oct. 3-13 (most shows \$12.50-\$14). Major venues are the Christopher B. Smith Rafael Film Center, 1118 Fourth St, San Rafael; Cinéarts@Sequoia, 25 Throckmorton, Mill Valley; Lark Theater, 549 Magnolia, Larkspur; and 142 Throckmorton Theater, 142 Throckmorton, Mill Valley. Complete schedule at www.mvff.com.

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Eat your meat

Indie horror director Jim Mickle talks 'We Are What We Are'

BY CHERYL EDDY
cheryl@sfbg.com



FILM The title of Jim Mickle's latest film sums up the attitude of the Parker family: *We Are What We Are*. We eat people. Our human-flesh cravings go back generations. Our dietary habits have become our religion. And that's just the way it is — until teen sisters Iris (Ambyr Childers) and Rose (Julia Garner)

start to have some doubts. As *We Are* (a remake of Mexican director Jorge Michel Grau's 2010 film) begins, the girls' mother has suddenly died amid a punishing rainstorm — and their grief-stricken Dad (Bill Sage) has become awfully twitchy. As the local police, a suspicious doctor (Michael Parks), and

a curious neighbor (Kelly McGillis) begin to poke into their business, the Parkers prep for "Lambs Day," a feast that most definitely involves whoever is chained up in the basement.

Next up for Mickle and his co-writer Nick Damici — they're best-known for 2010's *Stake Land*, which starred Damici — is *Cold in July*, an actual non-horror film (though it is based on a novel by Bubba Ho-Tep author Joe R. Lansdale). But first: who's hungry? **SF Bay Guardian** How did the success of *Stake Land* affect your career? **Jim Mickle** *We Are What We Are* is really more *non-horror* than it is horror, and I think *Stake Land* gave us the confidence to do that — to explore within the genre and try new things.

SFBG Can you expand on why you think *We Are* is more "non-horror"? **JM** To me, it's more of a dark story about faith and religion, even though the word "cannibal" is a

horror idea, and there are obviously scenes that hit that. *Stake Land* is a vampire-apocalypse story with action scenes, but the heart of it was the orphaned [lead character] coming of age in a destroyed world. The horror elements are just kind of the sprinkles on the ice cream.

It was the same thing here. I was much more interested in the girls' story, and the story of a family trying to hold together after a tragic event.

SFBG This film is a remake, but it seems you were pretty intent on putting your own stamp on the story.

JM Yeah, definitely. I'm one of the biggest haters of remakes. It's funny, because I'll see people online going, "Why did they redo this?" And usually, that's *me* complaining. I'm a fan of so many of the horror movies that then get butchered by Hollywood. So when I was first [asked to do] an American version of this, I kind of rolled my eyes a little bit. And when [Damic] and I first watched the movie, we were like, "Why redo this? It's a good movie!"

But then, over a couple of days, we started to sort of brainstorm ideas. The first thing was taking

it out of a Mexican city and putting it into rural upstate New York. Instantly it's very different, but it's also something that I know very well and can talk about personally and uniquely.

Still, we wanted to hang onto [certain things] about the original. I loved what [Grau] did with the tone, and its restraint and simplicity. **SFBG** Kelly McGillis was so memorable in *Stake Land*, and it's great to see her back for *We Are*. What's your relationship with her like?

JM I think she had a great time on *Stake Land* — she hadn't done a movie in years before that. I like shoots that are fun, and I try to remember that getting to make movies is a privilege and that we should enjoy it as we go, and I think she has the same sense. We clicked instantly.

[Damic] wrote this character specifically for her. She's very goofy in real life, and we wanted to play that up. It's the perfect role for her, the wise-but-also-nosy neighbor. We called her about it, and before we had even said anything she said "I'll do it! I can't wait!" **SFBG**

WE ARE WHAT WE ARE opens Fri/4 in San Francisco.



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FILM LISTINGS

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, Sam Stander, and Sara Maria Vizcarrondo. For rep house showtimes, see Rep Clock. For complete listings, see www.sfbg.com.

MILL VALLEY FILM FESTIVAL

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OPENING

Blind Detective Johnnie To's latest makes its local debut as part of the San Francisco Film Society's "Hong Kong Cinema" series, hot on the heels of his *Drug War*, which had a theatrical run earlier this year. *Blind Detective* shares *Drug War*'s crime theme and moody palette, but it also has — whimsy alert! — an accordion-inflected score. The cute quotient is further upped by Andy Lau and Sammi Cheng, who've been frequently paired in To's lighter fare (perhaps most memorably in 2001's *Love on a Diet*, which attired its attractive stars in fat suits). Lau plays a former cop who left the force after losing his vision, yet continues to solve crimes (in pursuit of reward money) using, among other unorthodox methods, his superior sense of smell. Cheng plays a scrappy policewoman who admires his investigative skills and asks him to track down a long-lost childhood friend. He agrees, but not before slyly tricking her into helping him pursue lucrative paydays on unrelated cases. Lau's wannabe-Sherlock antics and Cheng's lovelorn flailings wear thin after two-plus hours, but *Blind Detective* still manages to entertain despite its odd blend of broad comedy and serial-killer thrills. (2:10) *Vogue*. (Eddy)

Gravity "Life in space is impossible," begins *Gravity*, the latest from Alfonso Cuarón (2006's *Children of Men*). Egghead Dr. Ryan Stone (Sandra Bullock) is well aware of her precarious situation after a mangled satellite slams into her ship, then proceeds to demolition-derby everything (including the International Space Station) in its path. It's not long before she's utterly, terrifyingly alone, and forced to unearth near-superhuman reserves of physical and mental strength to survive. Bullock's performance would be enough to recommend *Gravity*, but there's more to praise, like the film's tense pacing, spare-yet-layered script (Cuarón co-wrote with his son, Jonás), and spectacular 3D photography — not to mention George Clooney's warm supporting turn as a career astronaut who loves country music almost as much as he loves telling stories about his misadventures. (1:31) *Balboa, Cerrito, Presidio*. (Eddy)

The Institute In 2008, mysterious flyers began popping up around San Francisco that touted esoteric inventions such as "Poliwater" and the "Vital-Orbit Human Force Field" and included a phone number for the curiously-monikered Jejuene Institute. On the other side of the phone line, a recording would direct callers to a Financial District office building where they would undergo a mysterious induction process, embarking on an epic, multi-stage, years-long alternate reality game, designed primarily to reveal the magic in the mundane. In Spencer McCall's documentary *The Institute*, viewers are introduced to the game in much the same way as prospective inductees, with few clues as to what lies in store ahead. A handful of seemingly random interviewees offer a play-by-play recap of their own experiences exploring rival game entities the Jejuene Institute and Elsewhere Public Works Agency — while video footage of them dancing in the streets, warding off ninjas, befriending Sasquatches, spelunking sewers, and haunting iconic Bay Area edifices gives the viewer a taste of the wonders that lay in store for the intrepid few (out of 10,000 inductees) who made it all the way to the end of the storyline. Frustratingly, however, at least for this former inductee, McCall's documentary focuses on fleshing out the fictions of the game, barely scratching the surface of what must surely be an even more intriguing set of facts. How did a group of scrappy East Bay artists manage to commandeer an office in the Financial District for so long in the first place? Who were the artists behind the art? And where am I supposed to cash in these wooden "hobo coins" now? (1:32) *New Parkway, Roxie*. (Gluckstern)

Parkland Timed to tie in with the 50th anniversary of the JFK assassination, writer-director Peter Landesman's sprawling ensemble drama takes that



tragedy as its starting point and spirals outward, highlighting ordinary folks who were caught up in the drama's aftermath by virtue of their jobs or circumstance. There's a lot going on here, with a huge cast of mostly-recognizable faces (Billy Bob Thornton as Secret Service Agent Forest Sorrells; Paul Giamatti as amateur filmmaker Abraham Zapruder; Ron Livingston as an FBI agent; hey, there's Oscar winner Marcia Gay Harden in two scenes as a stern nurse!), but the events depicted are so familiar that the plot never becomes confusing. Landesman — who favors scenes of breakneck-paced action punctuated by solemn moments of emotion — might've done better to narrow his focus a bit, perhaps keeping just to the law-enforcement characters or to Lee Harvey Oswald's family (James Badge Dale plays his shell-shocked brother, while Jackie Weaver hams it up as his eccentric mother). But paired with 2006's *Bobby*, *Parkland* — named for the hospital where both JFK and Oswald died — could make for an interesting, speculative-history double-feature for Camelot buffs. That said, Oliver Stone fans take note: *Parkland* is strictly Team Lone Gunman. (1:33) *Elmwood, 1000 Van Ness*. (Eddy)

Runner Runner Justin Timberlake is a gambler who runs afoul of con man Ben Affleck in this action drama from Brad Furman (2011's *The Lincoln Lawyer*). (1:31) *Elmwood, Presidio*.

We Are What We Are See "Eat Your Meat." (1:45) *California*.

When Comedy Went to School This scattershot documentary by Ron Frank and Mevlut Akkaya is about two big subjects — the Catskill Mountains resorts that launched a couple generations of beloved Jewish entertainers, and mid-to-late 20th century Jewish comedians in general. There's a lot of overlap between them, but the directors (and writer Lawrence Richards) can't seem to find any organizing focus, so their film wanders all over the place, from the roles of resort social directors and busboys to clips from *History of the World Part I* (1981) and *Fiddler on the Roof* (1971) to the entirely irrelevant likes of Larry King. That said, there's entertaining vintage performance

SPACING OUT: SANDRA BULLOCK PLAYS GRAVITY'S ASTRONAUT IN CRISIS.

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"Em Laugh" — to say nothing of her "Send in the Clowns" at the close — will sum up the pedestrian mindset that makes this doc a missed opportunity. (1:23) *Opera Plaza, Shattuck*. (Harvey)

ONGOING

Don Jon Shouldering the duties of writer, director, and star for the comedy *Don Jon*, Joseph Gordon-Levitt has also picked up a broad Jersey accent, the physique of a gym rat, and a grammar of meathead posturing — verbal, physical, and at times meta-physical. His character, Jon, is the reigning kingpin in a triad of nightclubbing douchebags who pass their evenings assessing their cocktail-sipping opposite numbers via a well-worn one-to-10 rating system. Sadly for pretty much everyone involved, Jon's rote attempts to bed the high-scorers are spectacularly successful — the title refers to his prowess in the art of the random hookup — that is, until he meets an alluring "dime" named Barbara (Scarlett Johansson), who institutes a waiting period so foreign to Jon that it comes to feel a bit

like that thing called love. Amid the well-earned laughs, there are several repulsive-looking flies in the ointment, but the most conspicuous is Jon's stealthy addiction to Internet porn, which he watches at all hours of the day, but with a particularly ritualistic regularity after each night's IRL conquest has fallen asleep. These circumstances entail a fair amount of screen time with Jon's O face and, eventually, after a season of growth — during which he befriends an older woman named Esther (Julianne Moore) and learns about the existence of arty retro Swedish porn — his "Ohhh..." face. Driven by deft, tight editing, *Don Jon* comically and capably sketches a web of bad habits, and Gordon-Levitt steers us through a transformation without straining our capacity to recognize the character we met at the outset — which makes the clumsy over-enunciations that mar the ending all the more jarring. (1:30) *Four Star, Marina, 1000 Van Ness, SF Center, Sundance Kabuki*. (Rapoport) **SFBG**

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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0353815-00. The following is doing business as BDJ TOWNCAR LIMO SERVICE. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 6/13/2000. This statement was signed by Jin Shan Zheng in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on September, 2013. L#00139. Publication: SF Bay Guardian. Dates: September 25 and October 2, 9, 16, 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0353622-00. The following is doing business as VOLCANO KIMCHI. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 9/12/13. This statement was signed by Aruna Lee in CA. This statement was filed by Maribel Jaldon, Deputy County Clerk, on September 12, 2013. L#00140. Publication: SF Bay Guardian. Dates: September

25 and October 2, 9, 16, 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0353157-00. The following is doing business as DIVISADERO UNION 76. The business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on: 03/04/2008. This statement was signed by Mohammed AN. Ahmadi in CA. This statement was filed by Jennifer Wong, Deputy County Clerk, on August 20, 2013. L#00144. Publication: SF Bay Guardian. Dates: September 25 and October 2, 9, 16, 2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: August 28, 2013. To Whom It May Concern: The name of the applicant is: LITTLE GIANT RESTAURANT, INC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 217 KING ST, SAN FRANCISCO, CA 94107-1754. Type of Licenses Applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE, L#00136; Publication Date: September 18, 25 and October 2, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME. CASE NUMBER: CNC-13-549751. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Hyung-wook Lim and Su Kyeng Wee on behalf of Phillip Jiwoo Lim, a minor, for change of name. TO ALL INTERESTED PERSONS: Petitioners Hyung-wook Lim and Su Kyeng Wee filed a petition with this court for a decree changing names as follows: Present Name: Phillip Jiwoo Lim. Proposed Name: Phillip Junesung Lim. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 10/22/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on April 29, 2013. L#00132. Publication dates: September 4, 11, 18, 25, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME. CASE NUMBER: CNC-13-549758. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Michelle Kawakami. TO ALL INTERESTED PERSONS: Petitioner Michelle Kawakami filed a petition with this court for a decree changing names as follows: Present Name: Michelle Kawakami. Proposed Name: Mimi Kawakami Kloster. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 10/31/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on April 29, 2013. L#00137. Publication dates: September 4, 11, 18, 25, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549783. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF James Bryce Gibson for change of name. TO ALL INTERESTED PERSONS: Petitioner James Bryce Gibson filed a petition with this court for a decree changing names as follows: Present Name: James Bryce Gibson. Proposed Name: Bryce Gibson Reid. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 11/14/13. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on September 12, 2013. L#00142. Publication dates: September 25 and October 2, 9, 16, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549784. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Sara Rose Pittenger, for change of name. TO ALL INTERESTED PERSONS: Petitioner Sara Rose Pittenger filed a petition with this court for a decree changing names as follows: Present Name: Sara Rose Pittenger. Proposed Name: Sara Pittenger Reid. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 11/14/13. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on September 12, 2013. L#00141. Publication dates: September 25 and October 2, 9, 16, 2013.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0354016-00. The following is doing business as DA'S CONSTRUCTION. The business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on: 09/27/13. This statement was signed by Kevin Da Huang in CA. This statement was filed by Guillermo Sandoval, Deputy County Clerk, on September 27, 2013. L#00143. Publication: SF Bay Guardian. Dates: October 2, 9, 16, 23, 2013.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549830. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Casey Janvier Nassber for change of name. TO ALL INTERESTED PERSONS: Petitioner Casey Janvier Nassberg filed a petition with this court for a decree changing names as follows: Present Name: Casey Janvier Nassber. Proposed Name: Casey Janvier Shelton Knop Castille. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name

should not be granted. NOTICE OF HEARING Date: 12/03/13. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on September 26, 2013. L#00145. Publication dates: October 2, 9, 16, 23, 2013.
ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-13-549832. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Pamela Jean Barger for change of name. TO ALL INTERESTED PERSONS: Petitioner Pamela Jean Barger filed a petition with this court for a decree changing names as follows: Present Name: Pamela Jean Barger. Proposed Name: Pamela Jean Conrad. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 12/05/13. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on September 27, 2013. L#00146. Publication dates: October 2, 9, 16, 23, 2013.
FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0354053-00. The following is doing business as SENTTELL. The business is conducted by a limited liability corporation. Registrant commenced business under the above-listed fictitious business name on: N/A. This statement was signed by Walter Wallace in CA. This statement was filed by Melissa Ortiz, Deputy County Clerk, on September 30, 2013. L#00146. Publication: SF Bay Guardian. Dates: October 2, 9, 16, 23, 2013.

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